CONTACT IN CONTEXT

MMXXVI LETTERS BOOKSHOP

CONTACT IN CONTEXT PART ONE
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TITLE FROM BRUCE WHITEMAN
COVER: 28 MAYFIELD AVENUE TORONTO

***Contact in Context* comprises a Canadian poetry slideshow 1850–1980 orbiting the Contact Press 1952–67**

PART ONE **includes ten sections – *offered as a collection***

A Contact Press publications 1952–67
B Contact Press reprised 1994–2014
C Contact books reprinted by other presses 1956–2006
D Contact Press translation sources 1942–88
E Contact Press representations 1950–96
F Contact Press rejections 1958–2021
G Contact Reading Series 1957–63
H Contact Press author preludes & spawn 1944–2013
J First Statement Press 1943–74
K the original Contact Press 1920–95
concluding with an interview with Ray Souster & memoirs by Victor Coleman & John Robert Colombo

PART TWO **combining two sections**

L Contact Press editors
M Contact Press associates

PART THREE **in a single section**

N Canadian poetry books 1853–1980

PARTS FOUR & FIVE **comprise ten sections**

O analytica including essays & criticism 1852–1980
P poetry anthologies 1852–1980
Q poetry periodicals 1880–1980
R Governor General's poetry awards 1937–86
S Ryerson Press Library of Modern Canadian Poets series 1926–72
T Ryerson Press Chap Book series 1925–62
U House of Anansi poetry series 1967–79
V poetry in French 1886–2003
W Hungarian-Canadian poets 1955–2005
X reference works

Contact in Context PART ONE comprises 550 entries in ten sections, describing 543 literary effects that document the history of this seminal Canadian smallpress. The first section includes 145 items from the press itself, including two unique productions – Betty Sutherland's original linoblock for seven of the ten Contact magazine covers; & the previously unrecorded original dust jacket for Leonard Cohen's first book – more than 30 hardcovers, 48 inscribed volumes (four of them dedicatee copies), 15 author corrected texts, 12 review copies & 27 key association copies. It not only expands the recognized Contact Press inventory but also includes invaluable production & publication details where available, adding context.

The other sections also include unique items & key association copies together with some of the rarest first books of the postwar era: [427] *As If* by Gael Turnbull (1952); [433] *Selah* by Gwendolyn MacEwen (1961); & [437] *Sticks & Stones* by George Bowering (1962); plus the original letter from William Carlos Williams commending Souster on his work in *Cerberus* (1952) – adding further perspective.

These 543 items are being offered for sale together as a collection, while the components of the succeeding parts of *Contact in Context* will each be offered individually; though they too comprise an indispensable contextual archive.

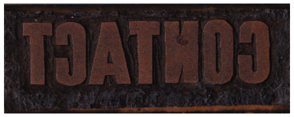
As too many poetry titles in Canada remain unfamiliar at large, this catalogue has been compiled from a selection of stock in hand, to further present an online slideshow for posterity & redress that blindspot in our litry history. In this respect, the proprietor of an antiquarian poetry shop assumes the responsibilities of a literary agent for the departed.

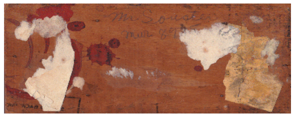
Cultural history embraces all creativity, not just the best; from antique furniture to old tin cans, our legacy encompasses all we've managed to preserve of that history. Who wrote poetry in Canada isn't a story of who wrote the best poems, nor are the books these poets produced (largely on their own dime) recognized for their contribution to that legacy (however modest). You may know the names of some of these poets, but their books are far less recognizable (let alone read). Hopefully this project excites fresh interest in the literary remains of our bardic forebears.

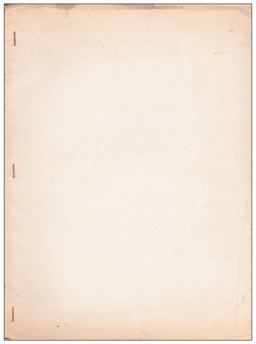
SECTION A: CONTACT PRESS

1951/2

1 **TƆATИOƆ [Betty Sutherland]**
Linocut mounted on a maple block; 198 × 93 × 22 mm.
The block used to print the title on the cover of Contact magazine issues 3 through 9. With a pencil note verso: "Mr Souster | Mur[ray] 8985"– the phone number at 28 Mayfield Avenue in Toronto.
NOTE *Raymond Souster acquired a mimeograph machine December 1951 with the intention of producing the first issue of a quarterly poetry magazine by February 1952. Collett Tracey maintains that he received the mimeograph machine as a Christmas gift from his wife Lia* (The Little Presses that Did, *2001: University of Montreal, p160). It appeared, dated January 1952, with four poems from Irving Layton's third book,* The Black Huntsmen *(1951). Ray solicited its editorial 'Où Sont les Jeunes?' from Louis Dudek who had begun teaching that fall at McGill University in Montreal. Following receipt of the first issue of the magazine – produced without covers – Dudek wrote on January 26th to suggest Ray "get a printed cover for No. 2.…I can get Betty Layton to cut this, and John's printer to do it [ie, print the covers]." Layton's wife & John's sister, Frances Elizabeth Sutherland (1920–84), accepted the commission – paid for by Dudek ($10) – producing the linocut used to print the covers of all but the first two legal-size issues & the tenth & final number. In his subsequent letter (9 February), Dudek advised Souster to have it mounted in Toronto & get a local printer to do the covers. Courted from 1943 – while yet married to his first wife – Betty would live with Layton before their marriage in 1948, conceiving his first two children (Max in 1946 & Naomi in 1950). They would separate in 1958. "I'll tell you now – My wife's a natural. Her cooking may leave much to the imagination, but with a brush or pencil she's a genius [Layton to Robert Creeley, 1 October 1953,* Irving Layton & Robert Creeley: The Complete Correspondence, 1953–1978, *1990: McGill-Queen's University, p51]." Dudek's correspondence is preserved in Special Collections at* LAKEHEAD UNIVERSITY LIBRARY *in Thunder Bay.*

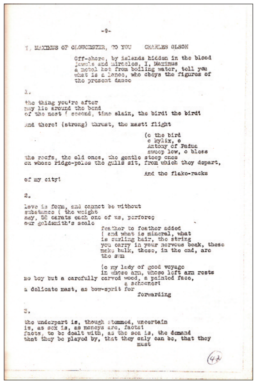






a3 | *Contact 1:3* | *May 1952*

2 **CONTACT VOLUME ONE NUMBER THREE MAY–JULY, 1952**
17 leaves originally mimeo'd recto, foliated [i], 16; side-stapled thrice into unprinted white card folder; 290 × 215 mm (leaves); 303 × 227 mm (folder).
Publisher's undated xerox reprint initially copied on legal-size bond trimmed at foot by hand, to letter-size sheets. Bound with a similar reprint of the fourth issue (18 leaves). Souster has numbered the leaves consecutively by hand at lower tip (33–68, omitting page number 50). Presumably reproduced thus in a small edition (as the holograph numbers are also xeroxed). The original covers were not reproduced.
NOTE *at the time of the second issue – received by Dudek, March 1952 – Contact already had 50 subscribers.*



-9-

I, MAXIMUS OF GLOUCESTER, TO YOU CHARLES OLSON

Off-shore, by islands hidden in the blood
jewels and miracles, I, Maximus
a metal hot from boiling water, tell you
what is a lance, who obeys the figures of
the present dance

1.

the thing you're after
may lie around the bend
of the nest (second, time slain, the bird! the bird!

And there! (strong) thrust, the mast! flight

(o the bird
o kylix, o
Antony of Padua
sweep low, o bless
the roofs, the old ones, the gentle steep ones
on whose ridge-poles the gulls sit, from which they depart,

And the flake-racks
of my city!

2.

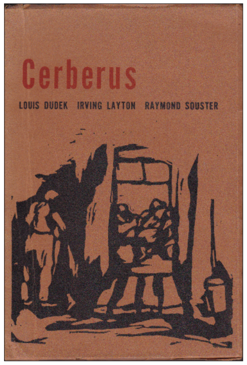
love is form, and cannot be without
substance (the weight
say, 58 carats each one of us, perforce
our goldsmith's scale
feather to feather added
(and what is mineral, what
is curling hair, the string
you carry in your nervous beak, these
make bulk, these, in the end, are
the sum

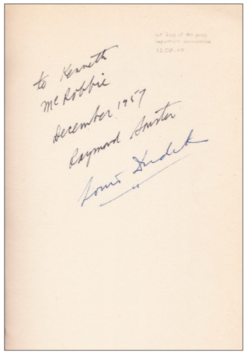
(o my lady of good voyage
in whose arm, whose left arm rests
no boy but a carefully carved wood, a painted face,
a schooner!
a delicate mast, as bow-sprit for
forwarding

3.

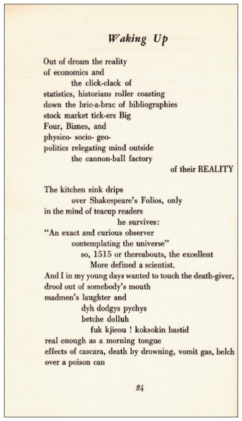
the underpart is, though stemmed, uncertain
is, as sex is, as moneys are, facts!
facts, to be dealt with, as the sea is, the demand
that they be played by, that they only can be, that they
must

42




1st book of the press
important association
1250.00

to Kenneth
McRobbie
December 1957
Raymond Souster
Louis Dudek


Waking Up

Out of dream the reality
of economics and
the click-clack of
statistics, historians roller coasting
down the bric-a-brac of bibliographies
stock market tick-ers Big
Four, Biznes, and
physico- socio- geo-
politics relegating mind outside
the cannon-ball factory
of their REALITY

The kitchen sink drips
over Shakespeare's Folios, only
in the mind of teacup readers
he survives:
"An exact and curious observer
contemplating the universe"
so, 1515 or thereabouts, the excellent
More defined a scientist.
And I in my young days wanted to touch the death-giver,
drool out of somebody's mouth
madmen's laughter and
dyh dodgys pychys
betche dolluh
fuk kjieou ! koksokin bastid
real enough as a morning tongue
effects of cascara, death by drowning, vomit gas, belch
over a poison can

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A1 | *Cerberus* | *May 1952*

3 **CERBERUS | *Poems by* | LOUIS DUDEK | IRVING LAYTON | RAYMOND SOUSTER | CONTACT PRESS | 28 Mayfield Avenue Toronto**

100pp (last leaf blank) in 25 gathered folios side-stapled in a block glued into letterpress card covers with yapp edges; 231 × 156 × 7 mm (leaves); 239 × 159 × 7 mm (codex).

PRESENTATION COPY *inscribed on flyleaf, "to Kenneth | McRobbie | December 1957 | Raymond Souster | Louis Dudek" – the first four lines in darker ink, Dudek's signature in blue.*

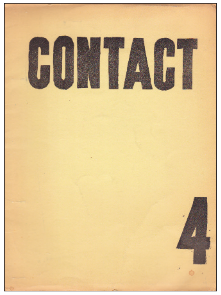
Initiated in March & published May 1952 (not April as indicated on the copyright page) in a projected edition of 650 copies produced by Réal Lucas [WHITEMAN A7]. *The first book of poetry in Canadian literature to include the word "fuck" (phonetically, p24). McRobbie was managing secretary for much of the Contact Reading Series (23 April 1957 – 28 April 1962); Dudek, the fifth reader in the series (25 January 1958) & McRobbie sixth, on a bill with Peter Miller (22 February 1958). Souster has further corrected the typo in the title of his second book, "To to Sleep, World" [p4]. WorldCat locates 50 copies. A focal in-house association copy in nice condition; title inked neatly onto spine by Kenneth McRobbie.*

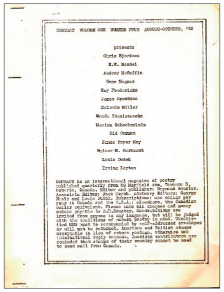
NOTE *that the Toronto launch was held at the Society of Friends House, 60 Lowther Avenue at Bedford Road, 14 November 1953.* "Dear Ray, About our coming to do some readings, with a sort of running comment on the poems, all right, provided this "friendship" group has nothing to do with communism and the people reward us with gas (for Irving's car), and for one night cheap hotel plus a couple-a-meals* [*Louis Dudek, 8 October 1953*]*". Layton's oblique account of the event is the focus of two poems in his Laocoön Press book,* The Long Pea-Shooter *(1954), 'Two Poets in Toronto' & 'Metropolis' (pp26/7). Originally referred to as* Trio*, the collection is discussed by Dudek in a letter dated 9 February 1952, proposing an edition of 300 copies. On March 18th he adds, "*[Cerberus] *is now ready for press" & four days later reports awaiting an estimate from the initial printer, Cambridge Press (which, at $640, occasioned the recourse to Réal Lucas, Monday 31 March 1952). "Cerberus is now in the press. Will be out of the typesetter's (cost $125) by next week set in a nice big 14-point Bodoni block type. Those prefaces will make history. Printing will commence about 15th April, the book out by end of month. . . . Total cost will be about $300. Price to public $1 per copy* [*2 April 1952*]*." Two weeks later, "The* Cerberus *will be 650 copies. Most of it is now in type, maybe all. This aft we expect to go down and proofread it. The first favourable reaction came from the typesetter's proofreader: the girl thought it was great stuff, says Irving* [*16 April 1952*]*." The book was ultimately delayed by the expanded production at the printshop, of the special E. J. Pratt double-issue of Northern Review of Writing and the Arts in Canada (5:3/4), February–May 1952. As noted by its editor John Sutherland, "My printer is anxious to secure payment for the Pratt issue as soon as possible: it seems he has a chance to buy an automatic press at a very low price, but isn't able to raise the necessary funds without calling in his invoices. . . . Believe it or not, he has been doing all his magazine printing* [*since September 1950*] *on a hand-fed 10×15 platen press* [*John Sutherland to Macmillan of Canada president John Gray, 19 May 1952,* The Letters of John Sutherland 1942–1956*, 1992: ECW press, p249*]*."*

* *The date of the reading is recorded in Layton's letter to Cid Corman, 9 November 1953, cited by Elspeth Cameron* [Irving Layton: A Portrait*, 1985: Stoddart, p222*]. *'Letter to Two Poets', a poem in Souster's pamphlet,* Walking Death *(September 1954, pp12/3), notes an audience of about 30 at the event, despite his having invited at least twice as many.*

a4 | *Contact 1:4* | *August 1952*

4 **CONTACT VOLUME ONE NUMBER FOUR AUGUST–OCTOBER,'52**
18 leaves mimeo recto, foliated [i], 17; side-stapled four times into the lower cover of a handprinted yellow card folder; 280 × 216 mm (leaves); 293 × 221 mm (folder).
"CONTACT *is an international magazine of poetry | published quarterly from 28 Mayfield Ave, Toronto 3, | Ontario, Canada. Editor and publisher: Raymond Souster, | Associate Editor: Jack Hersh. Advisory Editors: George | Nasir and Louis Dudek. Subscriptions: one dollar per | year in Canada and the U.S.A.: elsewhere, the Canadian | dollar equivalent. Please make all cheques and money | orders payable to R.H.Souster. Contributions are | invited from anyone in any language, but will be judged | with the traditions of modern poetry in mind."*
Bright & clean, save for one small spot of coffee on cover.



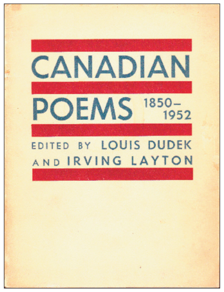

CONTACT VOLUME ONE NUMBER FOUR AUGUST-OCTOBER, '52

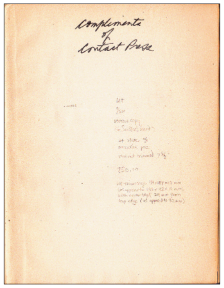
presents
Chris Bjerknes
E.W. Mandel
Audrey McGuffin
Gene Wagner
Kay Fredericks
James Spentzos
Malcolm Miller
Wanda Staniszewska
Marion Schoeberlein
Cid Corman
James Boyer May
Rainer M. Gerhardt
Louis Dudek
Irving Layton

CONTACT is an international magazine of poetry published quarterly from 28 Mayfield Ave, Toronto 3, Ontario, Canada. Editor and publisher: Raymond Souster. Associate Editor: Jack Hersh. Advisory Editors: George Nasir and Louis Dudek. Subscriptions: one dollar per year in Canada and the U.S.A.: elsewhere, the Canadian dollar equivalent. Please make all cheques and money orders payable to R.H.Souster. Contributions are invited from anyone in any language, but will be judged with the traditions of modern poetry in mind. Unsolicited MSS must be accompanied by self-addressed envelopes or will not be returned. American and British stamps acceptable in lieu of return postage, otherwise use international reply coupons. American contributors are reminded that stamps of their country cannot be used to send mail from Canada.

A2a | *Canadian Poems* | *first printing, first state* | *September 1952*

5 **CANADIAN POEMS | *1850–1952* | Edited by | LOUIS DUDEK | AND | IRVING LAYTON |**
CONTACT PRESS | 28 Mayfield Avenue Toronto
132pp (last two leaves blank) sewn in seven gatherings bound with plain endleaves in letterpress card covers; 194 × 147 × 10 mm.
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover designed by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | First edition, | 500 copies only, | September, 1952."*
INSCRIBED *in Souster's hand on ffe, "Compliments | of | Contact Press".*
The transposed line & two typos in Souster's poems (p112) remain uncorrected. One of the earliest copies received (judging from the inscription), apparently sent out by him for review before Souster caught the misprints in his section. This first state was not only trimmed 5mm shorter but the cover text is positioned 24mm from the top edge (as opposed to 32 mm in the second state). About fine.
NOTE *"I've been working day & night for the past three days getting the Anth. into shape. To save money on paper & type, and at the same time to bring out the book in an attractive format necessitated a number of changes—some of them quite drastic.…One of the things I did was to eliminate a number of poets [8 mentioned]…Rene says he can't have the manuscript finished before the end of next month. Even at that, we should have the thing off the press before the college year begins [Irving Layton to Louis Dudek, 12 August 1952,* Wild Gooseberries: The Selected Letters of Irving Layton, *1989: Macmillan, pp15/6]." The omitted poets were Margaret Avison, A.G. Bailey, Charles Bruce, Anthony Frisch, Malcolm Lowry, Bruce Ruddick, Neill Tracy & Bertram Warr.*

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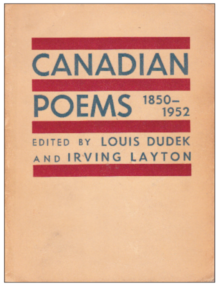
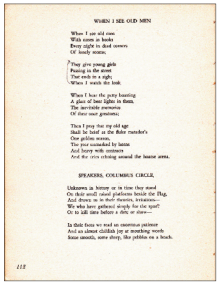




WHEN I SEE OLD MEN

When I see old men
With noses in books
Every night in dead corners
Of lonely rooms;

They give young girls
Passing in the street
That ends in a sigh;
When I watch the look,

When I hear the petty boasting
A glass of beer lights in them,
The inevitable memories
Of their once greatness;

Then I pray that my old age
Shall be brief as the fluke matador's
One golden season,
The year unmarked by horns
And heavy with contracts
And the cries echoing around the hoarse arena.

SPEAKERS, COLUMBUS CIRCLE,

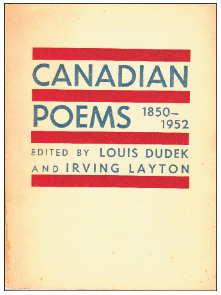
Unknown in history or in time they stand
On their small raised platforms beside the Flag,
And drown us in their theories, irritations—
We who have gathered simply for the sport?
Or to kill time before a date or show—

In their faces we read an enormous patience
And an almost childish joy at mouthing words
Some smooth, some sharp, like pebbles on a beach.

112

COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover designed by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | First edition, | 500 copies only, | September, 1952."*
ASSOCIATION COPY *sent by Ray Souster to Fred Cogswell (likely for review).*
Another copy of the first state, signed in pencil on ffe by Fred Cogswell. The transposed fourth line in the second stanza of Souster's poem 'When I See Old Men' (p112) has an arrow in pencil moving it to the front of the verse. The last word in the second stanza, "lool", is corrected to "look"; & the typo "spor" concluding the fourth line of the poem 'Speakers, Columbus Circle,' has a "t" added in pencil. The comma after the title 'Speakers, Columbus Circle,' has not been emended. Cogswell has marked the poem 'The Hawk' by Raymond Knister (p58) with two short ink strokes & earmarked the leaf containing Souster's poems (the only corner-fold in the book). Having just started teaching at the University of New Brunswick Fredericton that September, Cogswell directed the expansion of the campus journal, The Fiddlehead (1945–52), toward a more broadly-based poetry magazine. This early copy was likely sent for review to the editors, who included Elizabeth Brewster (later added to the expanded edition of the anthology). This first state was not only trimmed 5mm shorter but the cover text is positioned 24mm from the top edge (as opposed to 32 mm in the second state). About fine.
NOTE *"Have you ever seen Fiddlehead from U of Nb [Louis Dudek to Raymond Souster, 17 February 1953]??" Layton & Dudek corrected copies they sent out, in ink.*

A2b | *Canadian Poems* | *first printing, second state* | *September 1952*



7 **CANADIAN POEMS | *1850–1952* | Edited by | LOUIS DUDEK | AND | IRVING LAYTON | CONTACT PRESS | 28 Mayfield Avenue Toronto**
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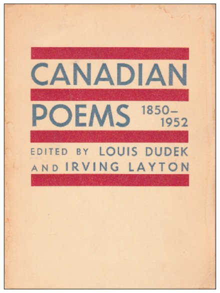
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover designed by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | First edition, | 500 copies only, | September, 1952."*
Second state of the first edition (taller), with cover titling 32mm from head. Emendations on p112 in blue ink. Pencil price of $3.00 on ffe. A clean copy; exceptional thus.



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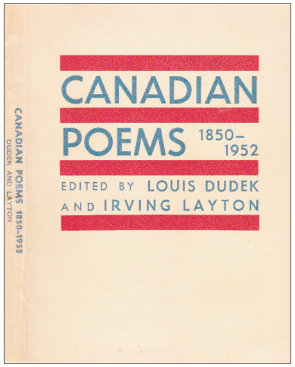
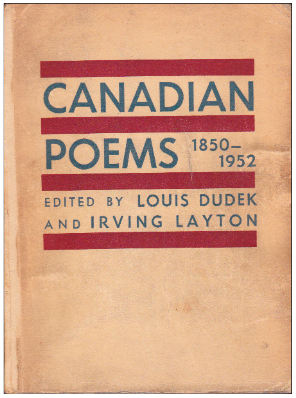
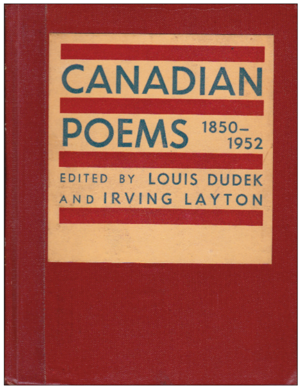
Another copy of the second state (with cover titling 32mm from head) & emendations on p112 in black ink. Sticker inside lower cover reading: "The McGill Univ., | Book Store". Pencil notes throughout; slight dampstain to fore-edge, else very good plus.
NOTE *the anthology was initially conceived by Dudek as a university textbook, with a good portion of the first printing sold to students & ultimately marked (however usually in ink). "Also (keep under your hat, however, esp in that publisher's city is Toronto) we're turning out a little collection of Canadian poetry here,* Canadian Poems

1850–1950 [*sic*] *Edited by Louis Dudek & Irving Layton. Arthur L. Phelps at McGill lectures to 800 1st yr students on Canadian literature and I've persuaded him to use our $1 book as a text. That means about 500 copies guaranteed sales – enough to make the book pay. Layton & I are financing this risk & putting the cash into a bank account to be used for poetry publishing. Do you mind, or object, or rather appreciate the advantage, of using the Contact Press imprint on this? In fact we'd like to use this imprint in future on other books: an anthology for schools (this is top secret also), a collection of Souster (The Dream set), of* [*P.K.*] *Page, of* [*Patrick*] *Anderson, of* [*Malcolm*] *Miller, of* [*Phyllis*] *Webb etc etc* [*Louis Dudek to Raymond Souster, 2 April 1952*]*." After teaching at Wesley College, University of Manitoba (1921–45), ordained minister Arthur Leonard Phelps (1887–1970) lectured for six years at McGill University (1947–53) where his willingness to use their new textbook in class, provided the impetus for Louis Dudek & Irving Layton to produce their anthology. In addition, his own textbook,* Canadian Writers *(1951: McClelland & Stewart) had not only initiated the idea but also provided their model of production: both volumes sewn & bound with plain endleaves into card covers, with comparable copyright-page layouts – while the anthology's title pointedly riffed on that of Phelps's book, as its poetic counterpart.*







A2C | *Canadian Poems* | *second printing, paper issue* | *October 1952*

9 **CANADIAN POEMS | *1850–1952* | Edited by | LOUIS DUDEK | AND | IRVING LAYTON |
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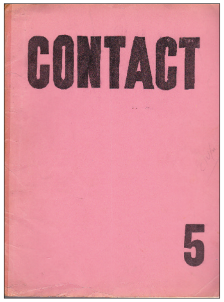
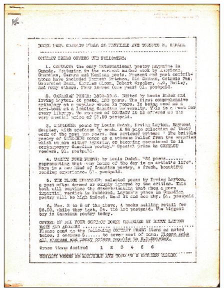
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Second edition, 1952."*

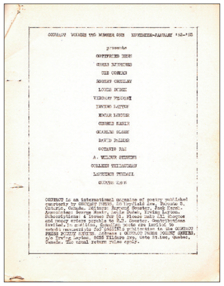
SPINE TITLING *(down)* "CANADIAN POEMS 1850–1952 | DUDEK AND LAYTON".

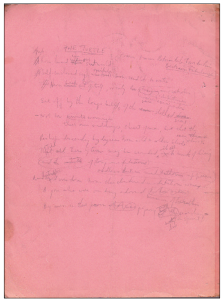
The second printing, produced October 1952 [GNAROWSKI 1971, p31] *with altered copyright page & addition of titling to the spine; this copy has not been corrected. As it appears demand for the anthology (presumably at McGill) warranted the reprint so soon after publication, it's likely this printing comprised far less than the original print-run of 500 copies (the scarcity of the reprint in comparison with the original, supporting the inference). Ironic that the poet whose work was botched in production, would be the guy who conceived the press. Sticker on recto of rear free endleaf reading: "The McGill Univ., | Book Store". A clean copy.*

NOTE *"PS That pie on your powms* [*sic*] *in the anthology is not our fault. The proofs were perfect, but apparently the type fell on the floor or was smashed with something, so that two letters got broken and one line misplaced. We did not see this until the book was all printed off, damn. We've changed this in ink on all copies sold here, 3 corrections on that page* [*Louis Dudek to Raymond Souster, 20 November 1952*]*." This, however, doesn't account for the comma at the end of the title 'Speakers, Columbus Circle'. Nor does it explain the absence of corrections in this & both other copies of the second printing in the present list (the letter written a month after the reprint had appeared).*









10 **CANADIAN POEMS | *1850–1952* | Edited by | LOUIS DUDEK | AND | IRVING LAYTON |**
CONTACT PRESS | 28 Mayfield Avenue Toronto
132pp (last two leaves blank) sewn in seven gatherings bound with plain endleaves in letterpress card covers; 200 × 149 × 11 mm.
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Second edition, 1952."*
Another copy of the second printing, produced October 1952 [GNAROWSKI 1971, p31]. *An ex-library copy with roundel stamp on title-page verso,* "TORONTO PUBLIC LIBRARY DOWNTOWN" *date-stamped 17 March 1953 (overwritten "Discard" in pencil); without the holograph corrections. Removal of library tape from the spine has obliterated the titling. Covers dirty.*

A2d | *Canadian Poems | second printing, cloth issue in boards | October 1952*

11 **CANADIAN POEMS | *1850–1952* | Edited by | LOUIS DUDEK | AND | IRVING LAYTON |**
CONTACT PRESS | 28 Mayfield Avenue Toronto
136pp (last three leaves blank) sewn in seven gatherings bound with plain front endleaves in tape-backed wine boards with letterpress cover onlay; 206 × 156 × 115 mm.
NOTE *the rear endleaves in both printings of the first edition are actually part of the collation (sewn into the terminal gathering), with the terminal leaf glued to the lower cover recto as a pastedown; its conjugate being leaf 121/2. I've chosen to treat these two terminal leaves as endleaves in the paperback descriptions, but the presence of a third blank rear here, necessitates a more precise description for the hardcover. As in the paperbacks, the front endleaves are not part of the collation.*
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Second edition, 1952." In actuality, the second printing, produced October 1952* [GNAROWSKI 1971, p31].
The obvious fact that the terminal free-endleaf here was never glued to the recto of a lower card cover (as it is in paperback copies), shows that this copy was not rebound for library use but rather cased by the publisher for sale to institutions. Careful trimming & centering of the cover onlay supports the contention. This & the preceding entry further appear to show that the second printing was undertaken in part, to accommodate library orders. Stamped red on copyright page "FEB 23 1953 | BARTON BRANCH", *with a printed card-pocket headed* "HAMILTON PUBLIC LIBRARY" *on front pastedown (& discard stamp on ffe); without the holograph corrections. Spine titling printed holograph at the library in white ink. A rare example of the earliest known Contact Press hardcover.*
NOTE *early Contact Press books were bound by Morton Greenspoon & Son, 3609 St Laurent Blvd at Prince Arthur (2nd floor) – later 3710 St Laurent – Layton driving sheets back 30 miles from Vaudreuil. "…with earlier Contact books we always carried the printed work to the binder, Greenspoon on St Lawrence St* [*Louis Dudek to Peter Miller, 18 April 1963*]."

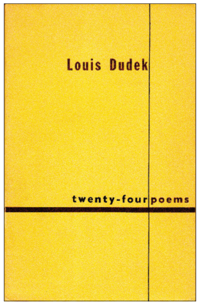
A5 | *Contact 2:1* | *November 1952*

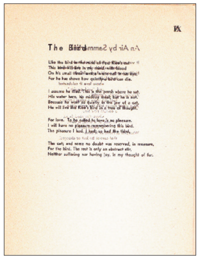
12 **CONTACT VOLUME TWO NUMBER ONE NOVEMBER–JANUARY, '52–'53**
20 leaves mimeo recto, foliated [i], 19; side-stapled four times in a block then once into the lower cover of a handprinted pink card folder, with an attached mimeo leaf headed "BOOKS FROM CONTACT PRESS"; 280 × 216 mm (leaves); 293 × 222 mm (folder).
Artie Gold's copy with his initials at upper tip of attached leaf & tape-reinforced spine. Souster & Hersh are now listed as Editors while Nasir & Dudek (together with Layton) are identified as Associates. Jack Hersh would start teaching English at Ryerson University in 1953. The issue of Contact referred to in the promotional leaf is the present number (5). Apart from the periodical, the list includes the first three press titles as well as Irving Layton's Black Huntsmen *(1951). The lower cover includes the pencil draft of a 12-line poem 'The Turtle' translated from* Bestiaire Fabuleux.

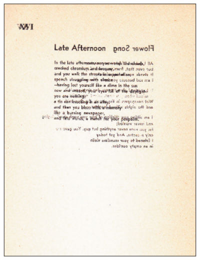
A3 | *Twenty-four Poems* | *October 1952*

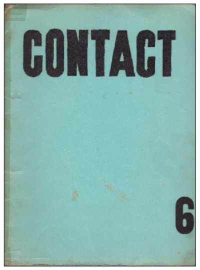
13 **Twenty-four Poems | Louis Dudek | CONTACT PRESS | 28 Mayfield Avenue Toronto**
[32pp] last two leaves blank; stitched in letterpress card covers with yapp edges; 241 × 157 mm (pamphlet).
COPYRIGHT PAGE *"First printed 1952, Copyright by Louis Dudek. | Cover design by Betty Layton. | Printing by Réal Lucas, Vaudreuil Village, Quebec."*
The author's third separate book (the third title & first monograph from the press). Letterpress throughout in sans-serif type (save for the roman ordinals numbering the poems, representing the hours of the day). Ready to publish "as soon as Cerberus *is done", Dudek initially thought he might "print it myself this summer in NYC on Osmond Beckwith's press [22 March 1952]." He later refers to having distributed copies, 11 November. In an earlier letter in which Dudek emphasized the distinction between Souster's Contact & their shared Contact Press imprint – presumptively characterized by him as "mainly a convenience for publicity purposes" – he reveals that* Twenty-four Poems *would be financed by the author alone (16 April 1952). Seldom encountered unsigned or in such fine clean condition.*
NOTE *author Osmond Beckwith (1913–2007) printed the iconoclastic New York little mag Neurotica edited by Jay Landesman & Gershon Legman (9 issues, spring 1948 – winter 1952), under his Breaking Point imprint.*

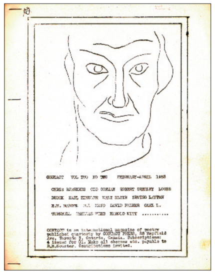
14 **Twenty-four Poems | Louis Dudek | CONTACT PRESS | 28 Mayfield Avenue Toronto**
[32pp] last two leaves blank; stitched in letterpress card covers with yapp edges; 241 × 157 mm (pamphlet).
COPYRIGHT PAGE *"First printed 1952, Copyright by Louis Dudek. | Cover design by Betty Layton. | Printing by Réal Lucas, Vaudreuil Village, Quebec."*
ASSOCIATION COPY *bearing the signature of one of Irving Layton's most distinguished students.*
Another copy, with two pages heavily offset from backed-up poems (conjugates IX *&* XVI*); illustrating a common production problem the printer had to watch for. Ink name & date on half-title: "Anna Lee Elman | Dec 19/55". Annalee Elman (1941–2017) – at the time, a student of Irving Layton's at Herzliah High School (1954–8) – would*







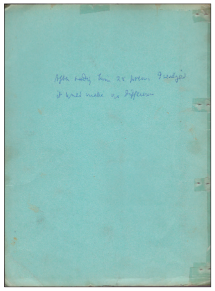




later graduate from McGill before getting her PhD in mathematics from Stanford (& marrying Leo Rowley). She gained distinction as an author, Doctoral Fellow at the Canada Council (1970–3), data architect, systems analyst & software company executive (Longware Systems), which led to an award for the most admired woman of the decade (1993). Perimeter of covers toned with a few small smudges & top-edge yapp lightly frayed.

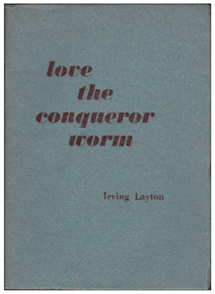
1953

a6 | *Contact 2:2* | *February 1953*

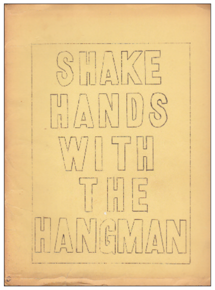


15 **CONTACT VOL TWO NO TWO FEBRUARY–APRIL 1953**
18 leaves mimeo recto, foliated [i], 17; side-stapled four times into the lower cover of a handprinted blue card folder; 280 × 216 mm (leaves); 295 × 222 mm (folder).
Artie Gold's copy with his initials at upper tip of first leaf & tape-reinforced spine. The poem 'Val Marie' by Eli Mandel has pencil marks underscoring numerous passages, while the lower cover contains an ink note: "After reading him 28 poems I realized it would make no difference" (possibly in Avi Boxer's hand). Issue No 6.

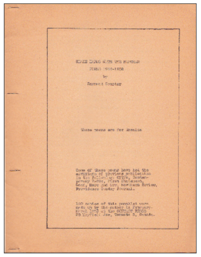
A4 | *Love the Conqueror Worm* | *February 1953*



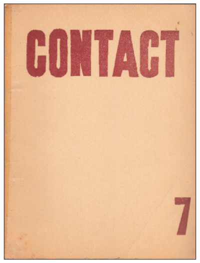
16 **LOVE | THE CONQUEROR | WORM |** ***by*** **IRVING LAYTON | CONTACT PRESS | 28 MAYFIELD AVENUE | TORONTO**
[60pp, last two leaves blank]: foliated [vii], [1]–[53] with odd page numbers verso; stitched in letterpress card covers with yapp edges; 236 × 170 mm (pamphlet).
COPYRIGHT PAGE *"First published 1953, Copyright by Contact Press. | Cover design by Betty Layton. | Printing by Réal Lucas, Vaudreuil Village, Quebec [all typeset smallcaps]."*
ASSOCIATION COPY *signed by poet & Contact Press author George Walton.*
*The author's fourth book & his first separate issue from the press; an edition of 400 copies (costing the author $200) published at the end of the first week of February, according to Elspeth Cameron (*Irving Layton: A Portrait*, 1985: Stoddart, p207) – Friday the 6th. Ex libris, Contact Press author George Walton whose signature has been erased from the flyleaf; with the presumed date of receipt on tp likewise erased: "16.2.53". He would include a poem in his Contact book,* The Wayward Queen *(1959), defending Irving Layton against the early criticism of Northrop Frye, 'Buttocks and Buttercups' (p37) – possibly inspired by the penultimate piece in the present book, 'The Literary Life', in which Layton caustically takes critics & poets to task. A significant very early in-house association copy, clean & fine, which further provides a latest date of publication (WorldCat locating 37 copies).*



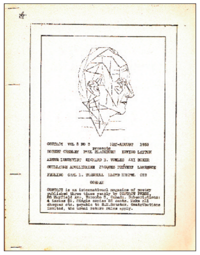
A5 | *Shake Hands with the Hangman* | *March 1953*



17 **SHAKE HANDS WITH THE HANGMAN | POEMS 1940–1952 | by | Raymond Souster | … | 100 copies of this pamphlet were | made up by the author in February– | March 1953 at the CONTACT PRESS | 28 Mayfield Ave, Toronto 3, Canada.**
25 leaves mimeo'd recto; foliated [i], 24; side-stapled four times into the lower panel of hand-stencilled mimeo yellow card covers; 294 × 222 mm.
A collection of 63 poems, produced by the author February/March 1953 for sale at 50 cents, with half the edition sold or given away by the end of June [WHITEMAN A8]. *Toning to perimeter of covers & newsprint title leaf, with a 6 cm split at heel of spine; text leaves remain fresh & clean (WorldCat locating 20 copies).*
NOTE *documented receipt of their copies by Cid Corman (14 March) & Louis Dudek (18 March) leads Whiteman to fix the date of publication to the first week of March. Dudek refers to the collection in a letter to Souster from New York, 23 July 1952 (in which he discusses future Contact Press publications): "Then there's the* MS *of yours I have in my possession; that's for a nice dollar book which I'd like to see at the printers about Nov or Dec. We need sales of* Cerberus, *and the anthology to come out and sell (McGill supposed to use it as 1st yr text if we're in time), and my pay checks. Your title should be changed, too, by now! Just make it, maybe,* POEMS 1945–1950.*" As with earlier attempts to convince Souster that he & Layton should also be made active editors of Contact, Dudek's earnest direction of the press, failed to divert Souster from his vision. "You ought to be glad to get this letter. In the first place your* Hangman, *a terrific collection, your best to date, that's generally agreed.* CIV/n *will have a nice review of it. Does the thing sell for 50 cents actually? Should be a dollar; those who want it will pay, no matter how much* [18 March 1953]*."*

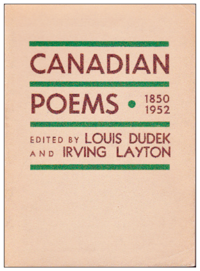


a7 | *Contact 2:3* | *May 1953*

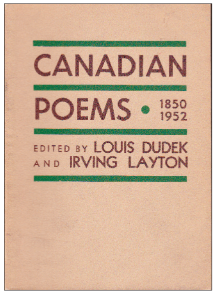


18 **CONTACT VOL 2 NO 3 MAY–AUGUST 1953**
17 leaves mimeo recto, foliated [i], 16; side-stapled four times into the lower cover of a cream card folder hand-printed brown; 279 × 216 mm (leaves); 288 × 223 mm (folder).
Artie Gold's copy with his initials at upper tip of first leaf & tape-reinforced spine. Lower cover rubbed.
Issue No 7.

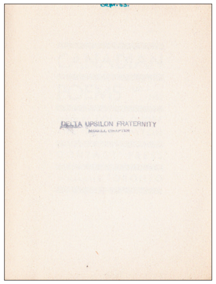
A2e | *Canadian Poems* | *second edition, first printing* | *September 1953*



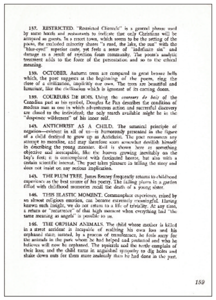
19 **CANADIAN | POEMS | 1850 – | 1952 | EDITED BY LOUIS DUDEK | AND IRVING LAYTON | CONTACT PRESS | 18 [*sic*] MAYFIELD TORONTO**
164pp (last two leaves blank) sewn in eight gatherings bound in letterpress card covers; 204 × 149 × 14 mm.
COLLATION: A^4 B–G^5 H^6 (upper pastedown conjugate with inserted leaf 17/8 & lower pastedown with inserted leaf 139/40, effectively bulking the collation to 168pp).



COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Revised, | Second Edition, 1953."*
First printing of the expanded second edition, issued for the fall semester, September 1953. The original edition included 48 poets, the expanded edition 50 (adding A.G. Bailey & Elizabeth Brewster). The Introductory Note has also been revised & expanded. A clean copy free of added notes (uncommon thus).
NOTE *"McGill Bookstore will help us finance the next printing of the anthology by advancing about $500 on the order of texts for next fall.… The new anthology is killing me (mainly the notes) but it will be done this week, and then it goes right to press. Will be almost a new book, much better [Louis Dudek to Raymond Souster, 17 February 1953]."*



20 **CANADIAN | POEMS | 1850 – | 1952 | EDITED BY LOUIS DUDEK | AND IRVING LAYTON | CONTACT PRESS | 18 [*sic*] MAYFIELD TORONTO**
164pp (last two leaves blank) sewn in eight gatherings bound in letterpress card covers; 204 × 149 × 14 mm.
COLLATION: A^4 B–G^5 H^6 (upper pastedown conjugate with inserted leaf 17/8 & lower pastedown with inserted leaf 139/40, effectively bulking the collation to 168pp).
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Revised, | Second Edition, 1953."*
Another copy of the first printing with ink name on flyleaf, dated Sept 53, followed by the stamp of Delta Upsilon Fraternity McGill Chapter (the first such chapter in Canada). McGill Bookstore pencil code at upper tip reads "85LL53" with the original price of $1.25 erased. Six lines in the Introductory Note are pencil scored, else a clean copy. This copy further includes a laid-in duplicate folio (pp145/6 conjugate with 159/60) inadvertently collated amid the gatherings, though not sewn; illustrating untrimmed sheet size. About fine.



137. RESTRICTED. "Restricted Clientele" is a general phrase used by some hotels and restaurants to indicate that only Christians will be accepted as guests. In a resort town, which seems to be the setting of the poem, the excluded minority shares "a road, the lake, the sun" with the "blue-eyed" superior caste, yet feels a sense of "indefinite sin" and damage as a result of rejection from community. The poem's analytic treatment adds to the force of the presentation and so to the ethical meaning.

139. OCTOBER. Autumn trees are compared to great bronze bells which, the poet suggests at the beginning of the poem, ring the close of a civilization, implicitly our own. The trees are beautiful and luxuriant, like the civilization which is ignorant of its coming doom.

139. COUREURS DE BOIS. Using the *coureurs de bois* of the Canadian past as his symbol, Douglas Le Pan describes the condition of modern man as one in which adventurous action and successful discovery are closed to the individual; the only search available might be in the "desperate wilderness" of his inner self.

143. ANTICHRIST AS A CHILD. The satanical principle of negation—existent in all of us—is humorously presented in the figure of a child destined to grow up as Antichrist. The poet renounces any attempt to moralize, and may therefore seem somewhat devilish himself in describing the young monster. Evil is shown here as something objective and inescapable, like the hooves growing inevitably on the boy's feet; it is contemplated with fascinated horror, but also with a certain scientific interest. The poet takes pleasure in telling the story and does not insist on any serious implication.

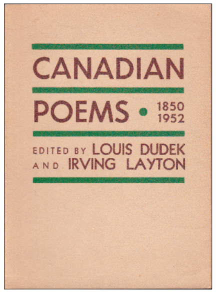
143. THE PLUM TREE. James Reaney frequently returns to childhood experience as the best source of his poetry. The falling plums in a garden filled with childhood memories recall the death of a young sister.

146. THIS ELASTIC MOMENT. Commonplace experience, raised by an almost religious emotion, can become extremely meaningful. Having known such insight, we do not return to a life of triviality. At any time, a return or "recurrence" of that high moment when everything had "the same meaning as angels" is possible to us.

146. THE ORPHAN ANIMALS. The child whose mother is killed in a street accident is incapable of realizing his own loss and his orphaned state; instead, by a process of transference, he feels sorry for the animals in the park whom he had helped and protected and who he believes will now be orphaned. The squirrels and the turtle complain of their loss; and the child turns in anguished sympathy to dig holes and shake down nuts for them more zealously than he had done in the past.

159

21 **CANADIAN | POEMS | 1850 – | 1952 | EDITED BY LOUIS DUDEK | AND IRVING LAYTON | CONTACT PRESS | 18 [*sic*] MAYFIELD TORONTO**
164pp (last two leaves blank) sewn in eight gatherings bound in letterpress card covers; 204 × 149 × 14 mm.
COLLATION: A^4 B–G^5 H^6 (upper pastedown conjugate with inserted leaf 17/8 & lower pastedown with inserted leaf 139/40, effectively bulking the collation to 168pp).
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Revised, | Second Edition, 1953."*
A third copy of the first printing for comparison of the identical McGill Bookstore pencil code & price (in the same hand as that of the preceding copy). Ink notes in two colours are confined to the Contents, else a nice copy.

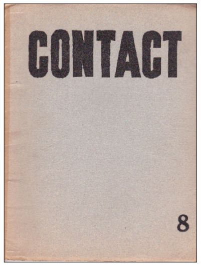


a8 | *Contact 8* | *September 1953*

22 **CONTACT EIGHT SEPTEMBER–DECEMBER 1953**
24 leaves mimeo recto, foliated [i], 23; side-stapled four times into the lower cover of a handprinted grey card folder; 279 × 216 mm (leaves); 289 × 221 mm (folder).

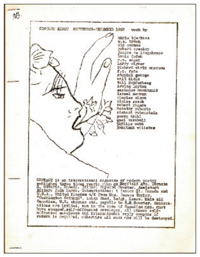
Artie Gold's copy with his initials at upper tip of first leaf & tape-reinforced spine. The editorial team is now reduced to Souster & Hersh (as Assistant).

NOTE *A protégé of George Bowering (when he taught at Sir George Williams, 1967–71), Artie Gold (1947–2007) was one of the focal Véhicule poets. Established initially as a cooperative printshop (1975–81), Véhicule Press rose from the ashes of Véhicule Art Inc (begun in 1973 by Marsha Chuk & Tom Dean, among others), issuing the work of a tight group of Montreal poets. Artie's first book,* cityflowers *(1974) was printed for DeltaCan at Véhicule, later becoming publishers of his* Before Romantic Words *(1979). "So in the years 1967–1971 I encountered lots of young Montrealers who wanted to be poets, but only two who wanted to step fully into the world, the world of poetry. These were Dwight Gardiner and Artie Gold [George Bowering, Introduction to* cityflowers*]."*



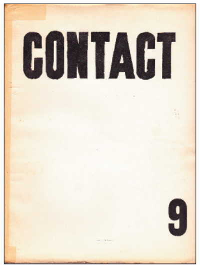
1954

a9 | *Contact 9* | *January 1954*



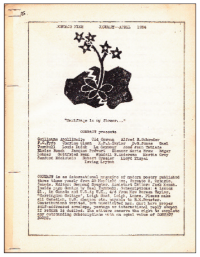
23 **CONTACT NINE JANUARY–APRIL 1954**
25 leaves mimeo recto, foliated [i], 24; side-stapled four times into the lower cover of a handprinted white card folder; 279 × 214 mm (leaves); 292 × 221 mm (folder).
Artie Gold's copy with his initials at upper tip of first leaf & tape-reinforced spine.

a10 | *Contact 10* | *March 1954*

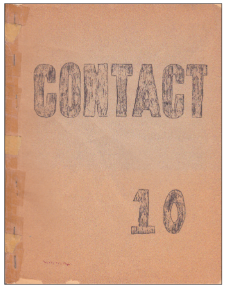


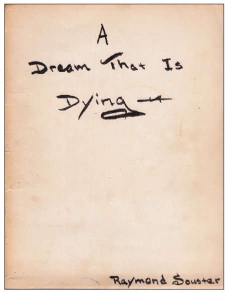
24 **CONTACT TEN MARCH 1954**
26 leaves mimeo recto, foliated [i], 25; side-stapled six times into a mimeo stencil tan upper cover; 280 × 218 mm.
Artie Gold's copy with his initials at upper tip of first leaf & tape-reinforced spine.
"CONTACT, *an international magazine of modern poetry, | published from 28 Mayfield Ave, Toronto 3, Ontario, Canada, | wishes to thank both readers and contributors for the support | they have given it over the past two years. They regret having | to give up the magazine, but find it impossible to continue | it with the limited free time at their disposal. The companion | magazine of* CONTACT PRESS, CIV/n, *is however still very much | alive, and we know that many of our readers and poets will | support this outstanding quarterly, which is now also inter- | national in scope and welcomes a wider range of material. All | present subscriptions to* CONTACT *will be completed by* CIV/n *| magazine, the same number of copies outstanding in each case | being supplied. The address of* CIV/n *is 2374 Bercy St, | Montreal 24, Canada." Last leaf repaired with tape. Very scarce.*

NOTE *"Miss Contact, I can tell you. Was a loss. Was a thing [Charles Olson to Raymond Souster, 8 October 1955,* Selected Letters *edited by Ralph Maud, 2000: University of California Press, p236]."*



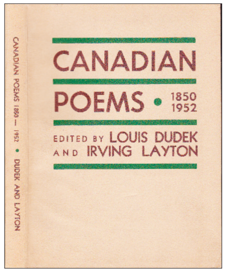
A6 | *A Dream that Is Dying* | *March 1954*

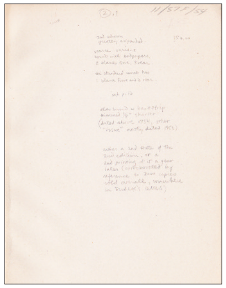




25 **A DREAM THAT IS DYING: poems by Raymond Souster | 50 copies only from CONTACT PRESS 28 Mayfield Ave, Toronto**
27 leaves mimeo'd recto; side-stapled five times into the lower panel of an inverted card cover for Contact 9, titled in holograph on face; 281 × 220 mm.
The sixth title & seventh book from the press, a collection of 75 poems issued early March 1954 [WHITEMAN A9]. *The original cover title & issue number (now on the recto of the lower cover) have been blacked out in the same ink as the holograph title on the upper panel. A clean copy apart from an ink note opposite the title 'For Want of a Lover' (p10), "enlarge on theme". Separation along much of spine, though the covers remain intact (WorldCat locating 10 copies).*
NOTE *While most copies were issued in "blank heavy white paper covers" according to Whiteman (p29), he notes that the copy sent to Cid Corman "now in the Hay Library of Brown University, has been bound using surplus covers printed for Contact #9" (p30), without noting cover text. The design & elegance of the present calligraphed titling suggests that this deluxe copy was destined for someone special.*

A2f | *Canadian Poems* | *second edition, second printing* | *September 1954*

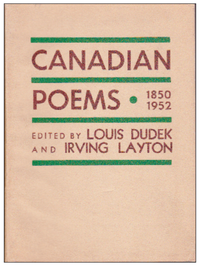


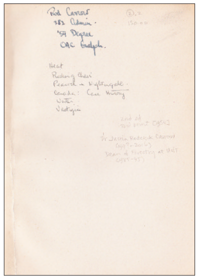


26 **CANADIAN | POEMS | 1850 – | 1952 | EDITED BY LOUIS DUDEK | AND IRVING LAYTON | CONTACT PRESS | 18 [*sic*] MAYFIELD TORONTO**
[168pp]: [ii], 166 (last three leaves blank) sewn in eight gatherings bound – now with card backstrip & plain endleaves – in letterpress card covers; 201 × 147 × 14 mm.
COLLATION: A–G^{5} H^{7}.
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Revised, | Second Edition, 1953."*
Slightly smaller second printing of the second edition, issued for the fall 1954 McGill semester; with bookstore pencil code on ffe: "11/57F/54". Ink scoring to three lines in the Introductory Note (p16) else a lovely copy.

27 **CANADIAN | POEMS | 1850 – | 1952 | EDITED BY LOUIS DUDEK | AND IRVING LAYTON | CONTACT PRESS | 18 [*sic*] MAYFIELD TORONTO**
[168pp]: [ii], 166 (last three leaves blank) sewn in eight gatherings bound – now with card backstrip & plain endleaves – in letterpress card covers; 203 × 146 × 14 mm.
COLLATION: A–G^{5} H^{7}.
COPYRIGHT PAGE *"Copyright by Louis Dudek and Irving Layton, | Cover design by Betty Sutherland, | Printing by Réal Lucas, Vaudreuil Village, Quebec, | Revised, | Second Edition, 1953."*
ASSOCIATION COPY *signed by a distinguished student at the second school to use the anthology.*
Another copy of the second printing of the second edition, with ink name on ffe: "Rod Carrow | 382 Admin. | '54 Degree | OAC Guelph"– illustrating that the anthology was also being used at the Ontario Agricultural College in

Guelph. Astute marginal ink notes to several poems plus a succinct prefatory synopsis of modern Canadian poetry by Justin Roderick Carrow (194?–2016) who would go on to become Dean of Forestry at the University of Toronto (1985–95). A remarkable association copy.
NOTE *"Two weeks ago I got an order from the Ontario Agricultural College for 180 copies of our anthology; McGill has taken 600. Next spring we're planning to bring out a larger, revised edition. Up to now we have sold more than 3000 copies [Irving Layton to Robert Creeley, 17 October 1954,* The Complete Correspondence, *p162]." Souster's letter to Aileen Collins (11 September 1954) reprinted in* CIV/n: A Literary Magazine of the 50s *(1983: Véhicule, p276), puts the number a little lower, "Order in today for 125 copies of* Canadian Poems *from* The Ontario *Agricultural College at Guelph. Won't Irv be tickled when he gets this order!" However McGill soon discontinued the anthology for the following year, precluding a third edition."Already, the forces of conservatism have begun to move, to take account of us. For this yr anyhow, & very likely for subsequent yrs our anthology* Canadian Poems *1850–1952 is out as far as McGill goes. We have reason to believe the higher-ups took a good hard look into its contents and yelped blue murder. Anyway it's out [Irving Layton to Robert Creeley, 19 March 1955, op cit, p219]." A marginal note in Louis Dudek's letter to Peter Miller recounting the history of the press (3 April 1963), puts the total sale at 2500 copies.*




Rod Carrow
382 Admin.
'54 Degree
OAC Guelph.

②.2
150.00

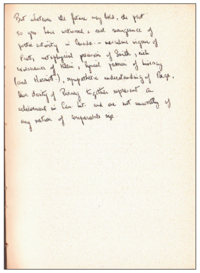
Heat
Rocking Chair
Peacock & Nightingale.
Canada: Case History
Winter
Vestigia

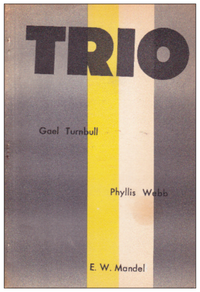
2nd ed
2nd print [1954]

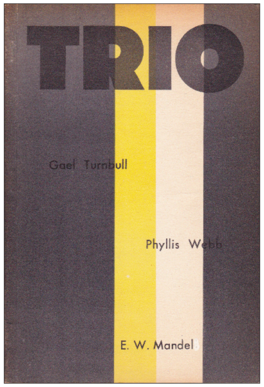
Dr Justin Roderick Carrow
(194?–2016)
Dean of Forestry at UofT
(1985–95)

A7 | *Trio* | *August 1954*

28 **TRIO | first poems | by | Gael Turnbull | Phyllis Webb | E.W. Mandell**
[92pp] side-stapled thrice in three gatherings glued into lap-scored printed card covers; 228 × 155 × 7 mm.
INSIDE COVER "A Contact Press Selection".
COPYRIGHT PAGE *"Copyright 1954 by the authors, | Gael Turnbull, Phyllis Webb, and E.W. Mandel. | Cover design by Betty Sutherland. | Printing by Welmar Press, Montreal".*
PRESENTATION COPY *inscribed half-title in black ink, "April '55. | For Desmond Pacey | best wishes | Eli".*
Eighth book from the press, issued August 1954 in an edition of 500 copies; with Mandel's name misspelled on cover, title-page [p3] & sectional author's leaf [67] – while accurate on the copyright page [4], in Louis Dudek's Preface [5] & in the contributors notes [91]. The errors in this copy (as with all but one other examined) have been corrected with white-out over the terminal "l"– the reason presumably, for the delay in publication. Desmond Pacey, who had written the Contact Press editors for review copies of their books (3 November 1954), met Layton in Montreal with Fred Cogswell (June 1955), becoming one of his closest correspondents. At the time, Eli Mandel was teaching at the Royal Military College in Saint-Jean-sur-Richelieu 25 miles south of Montreal, affording him the opportunity to attend the Friday night gatherings at Layton's. In a letter to Dudek (15 July 1955), Layton predicts "a great future for Mandel and Cohen: like the other two [Daryl Hine & Jay Macpherson] they like the sound of words, but they're a helluva lot more intelligent [Wild Gooseberries, *p60]." A focal association copy of Mandel's first book, with grease stains at foot of lower cover & last three leaves (WorldCat locating 41 copies).*
NOTE *"I haven't got Mandel's address. Could you write him and ask him if he has $50 cash to invest in this here* Trio *book? We have only $100 capital towards this book, but it will cost $250 at least. Layton and I have no money at this point, what with my trip to Europe coming up (credit financing), and Layton's empty bank account. I've*


But whatever the future may hold, the past 30 yrs have witnessed a real renascence of poetic activity in Canada. – masculine vigour of Pratt, metaphysical precision of Smith, rich resonance of Klein, lyrical passion of Livesay (and Marriott), sympathetic understanding of Page, lucid clarity of Birney together represent an achievement in Can lit. and are not unworthy of any nation of comparable age.

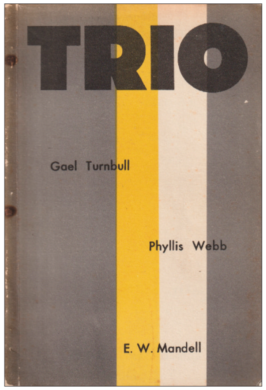



TRIO

Gael Turnbull

Phyllis Webb

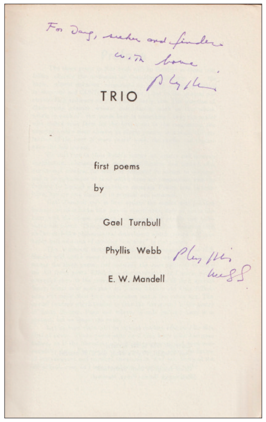
E. W. Mandel


TRIO

Gael Turnbull

Phyllis Webb

E. W. Mandell


For Doug, seeker and finder
with love
Phyllis

TRIO

first poems

by

Gael Turnbull

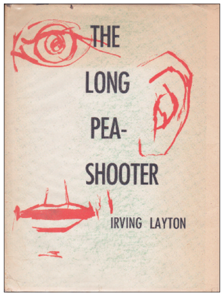
Phyllis Webb Phyllis Webb

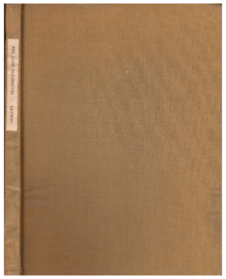
E. W. Mandell

asked Turnbull whether he can scrape something together. If you know anyone else who might want to lend us $50 towards this book, make the suggestion. We expect to sell 100 copies at $1.50 about six months after publication [Louis Dudek to Raymond Souster, 27 April 1953].” “Irving says Mandel offered at least $50 – he's now writing him for it. Turnbull offered some last winter. Webb should do her part, she has a job. We already had $100 towards that book from another source; so the thing should be well financed, and should look very pretty [Dudek to Souster, 22 September 1953].” Advertised in CIV/n *5 (March 1954) as being “produced and distributed in bookstores across Canada by Welmar Press, 1504 Mountain Street, Montreal” at Blvd de Maisonneuve (six blocks from McGill University). “The book* Trio *is in the production now. We've got in with a new organization named Welmar Press, composed of one of my last year's students (Michael Ripsman) and two others, Raman and Lewis, who have set up with an offset printing press and varitype machine to do commercial printing and literary work.…The deal for* Trio *is interesting: we get 200 copies of the book for an investment of $150, and rights to distribute by mail order only; the Welmar people get 300 copies for their labour and paper and binding (the total costs of production with them wd be about $350 for 500 copies; but regular printing wd have cost about 600 for the job, at least), and they do all the distribution in stores etc across Canada, including Toronto (they've got some sort of organization to do it for them, an existing distribution agency) [Dudek to Souster, 25 January 1954].” “*Trio*, by god, is definitely out this week. It's now in binding process.…We're having a huge cocktail party for* Trio *at the La Salle Hotel. Maybe sell a dozen copies that way [Dudek to Souster, 25 May 1954].” Subsequently Robert Creeley wrote Layton from Spain, 6 September 1954* (The Complete Correspondence, *p129): “Also cd I have a copy of* Trio*? Gael T/ wrote there was some fuck-up on supply?” – annotated among the endnotes by the editors: “Turnbull had promised Creeley a sample copy, but a mix-up with the publisher and the printers delayed its arrival [op cit, p277].” Michael Ripsman, listed in 1955 as a student at 1928 Barclay Ave, went on to become a pharmacist; while the same year, E. Raman – the only Raman in the book, identified as a labourer the previous year – is located on campus at 2039 University St (now blvd Robert Bourassa), apartment 27. The directories contain no listing for Welmar Press either in 1954 or 1955. Also, Dudek curiously never again mentions the book in his letters to Souster, neither regarding a delay nor concerning sales. The possibility remains that the stock Welmar relinquished to their distributor may never have been returned following the presumed dissolution of the fledgling enterprise – arguably accounting in part, for the scarcity of copies today (WorldCat tracing a mere 41 survivors). Announced in* CIV/n *5 (March 1954),* Trio *is mysteriously absent from the ad in #6 (September 1954) under the heading “Available Now”, which lists both Laocoön titles & Layton's Divers Press book – lending to the suspicion that something had interfered with its timely release. Curiously telling, that Dudek would remain so silent on his former student's progress (though the company name is in fact a laminate of the inverted first syllable in the surnames ‘Raman’ & ‘Lewis’). It bears adding that an edition of 500 copies of a first book of poetry in 1954, so greatly exceeded Dudek's projected sales after six months (100 copies), as to leave one puzzling over his agreement to the arrangement. Even 25 years later, an edition of 500 copies of a first book by a Canadian poet – subsidized with government grants, no less – remained a highly optimistic proposition. Late note: Eli Raman is pictured as First Term Editor of The McGill Daily in* Old McGill *'54* VOL *57 (p120).*

29 **TRIO | first poems | by | Gael Turnbull | Phyllis Webb | E.W. Mandell**
[92pp] side-stapled thrice in three gatherings glued into lap-scored printed card covers; 228 × 154 × 7 mm.
INSIDE COVER "A Contact Press Selection".
COPYRIGHT PAGE *"Copyright 1954 by the authors, | Gael Turnbull, Phyllis Webb, and E.W. Mandel. | Cover design by Betty Sutherland. | Printing by Welmar Press, Montreal".*
A second copy illustrating variance in imposition on cover; with white-out corrections as in the preceding entry. A tight clean lovely copy toned about perimeter rear.

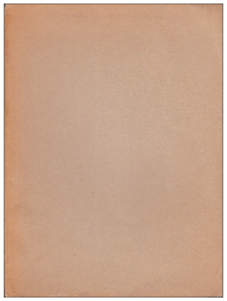
30 **TRIO | first poems | by | Gael Turnbull | Phyllis Webb | E.W. Mandell**
[92pp] side-stapled thrice in three gatherings glued into lap-scored printed card covers; 228 × 154 × 7 mm.
INSIDE COVER "A Contact Press Selection".
COPYRIGHT PAGE *"Copyright 1954 by the authors, | Gael Turnbull, Phyllis Webb, and E.W. Mandel. | Cover design by Betty Sutherland. | Printing by Welmar Press, Montreal".*
PRESENTATION COPY *inscribed tp in mauve ink, "For Doug, seeker and finder, | with love | Phyllis", with her signature repeated alongside her printed name below; ex-libris, Vancouver poet, Doug Beardsley.*
The exceptionally rare first state, with typo uncorrected. A tight clean very good copy with four dark splotches to hinges over the staples (apparently from reaction to heat).
NOTE *Montreal native, Doug Beardsley (b. 1941) studied under Irving Layton at Sir George Williams University (1963–5) before moving to Victoria, BC (1974), where he later taught at the University of Victoria (1981–2006). He was married to the Governor-General's Award-winning biographer & poet, Rosemary Sullivan. While teaching in Dijon in 1972, they lucked into a stash of early modern volumes produced by Maurice Darantiere (printer of* Ulysses *by James Joyce), one of their students turning out to be the legendary printer's grandson. As Doug also audited poetry classes under Dudek at McGill, it would appear that he acquired his copy of* Trio *at that time, which might point to the possibility that Dudek had laboriously altered early copies of the book with white-out as needed, & that as late as 1963, a handful of copies remained in stock in the original uncorrected state. Souster recorded in a letter to Dudek dated 19 September 1959 that four copies of* Trio *had sold at the Greenwich Gallery ($2.00 per copy retail, net $1.20 each).*

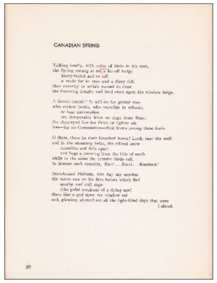




A8 | *Walking Death* | *September 1954*

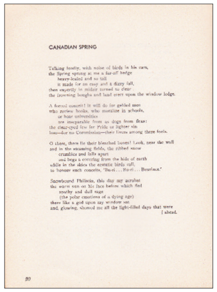
31 **WALKING DEATH poems by Raymond Souster | 25 copies only from 28 Mayfield Ave, Toronto 3, Canada**
24 leaves mimeo'd recto; side-stapled four times in tan paper covers; 280 × 216 mm.
Eighth title & ninth book from the press, a collection of 66 poems issued mid-September 1954 in a private edition of 25 copies [WHITEMAN A10]*. A clean copy missing two small chips from the spine of the fragile upper cover with a short tear at crown; exceptional thus (WorldCat locating 9 copies).*
NOTE *as the author explained in a letter to Robert Creeley, "And about* Walking Death*, after considerable experience I've decided that 25 copies is my present active audience and that to waste paper and the time doing*





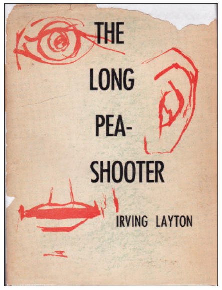
CANADIAN SPRING

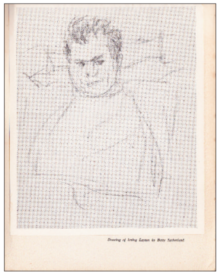
20



CANADIAN SPRING

20




Drawing of Irving Layton by Betty Sutherland

more is just not to face the facts. Which are – who the hell cares about poetry? When it comes right down to it 25 people who are even interested isn't to be sneered at. A lot of people these days [30 October 1954]."

A9a | *The Long Pea-Shooter* | *paper issue* | *November 1954*

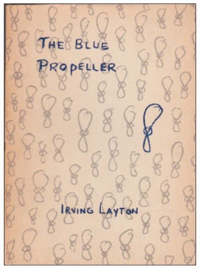
32 **THE LONG PEA-SHOOTER | IRVING LAYTON | Laocoon Press, Montreal, Que.**
[72pp, tipped frontis]: [ii], 70 (last leaf blank); sewn in four gatherings bound into plain card covers, lacking the dust jacket; 231 × 172 × 6 mm.
NOTE *that the endleaves are part of the collation (bulking the book to 76pp), the upper pastedown conjugate with leaf 15/6 & the lower with leaf 57/8.*
COPYRIGHT PAGE *"First Published 1954 | Cover design by Betty Sutherland | Printed by Réal Lucas, Vaudreuil Village, Que."*
ASSOCIATION COPY *signed by both author & recipient, poet David Slabotsky.*
Little-known paper issue of the author's sixth book, published November 1954 under the imprint Laocoon Press, whose address was provided in CIV/n 7 *(early winter 1955) as 8035 Kildare Road, Montreal (Layton's home, typed "8035 Kildare Ave, Côte St Luc, Que", at the head of his first letter to Creeley in* The Complete Correspondence, *p xxxv). Included among the titles available from the press are* Trio *(August 1954: Contact Press) & Layton's* In the Midst of My Fever *(1954: Divers Press), besides the two bearing the Laocoon imprint,* Europe *by Louis Dudek & the present title. An ad in* CIV/n 5 *(March 1954) lists all four as "new books from Contact Press" while a brief ad in* CIV/n 6 *(September 1954) refers to all but* Trio *as "available now" (the two Layton titles at $1.00 each & Dudek's* Europe *at $2.00). Layton & Dudek, who became consulting editors to* CIV/n *(January 1953 – early winter 1955) following Souster's refusal to share editorial control over Contact magazine (December 1952), parlayed their petulance into a short-lived imprint styled after the mythical Trojan priest overcome by twin serpents, Λαοκόων (ancient source of the caveat, "beware of Greeks bearing gifts"). Signed in red ink on ffe (without the author's usual insertion of the word "from", line 2, p20), this copy also bears the owner's signature in blue ink, of poet, acolyte & Aleph House publisher, David Slabotsky. The absence of Layton's correction suggests that this paper issue may represent early copies bound thus for review (released before he caught the omission). Light dampstain to fore-edge; slight wear to spine at extremities with a small piece missing 7 cm from foot; lacking the fragile jacket.*
NOTE *List 92-2 issued by Nelson Ball (1992) includes the Harvard College Library discard of the rare paper issue (for $750), described thus: "Normally seen only in cloth. This copy may be a trial binding or a proof or advance copy." Two further recorded card copies were retrieved by Bill Matthews from the original stock of William Hoffer Books, following the death of Peter Howard in 2011 (& subsequent demise of his legendary Serendipity Books in Berkeley, Hoffer's preferred creditor).*

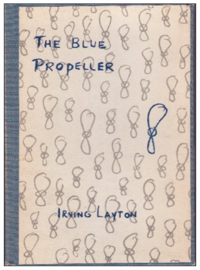
33 **THE LONG PEA-SHOOTER | IRVING LAYTON | Laocoon Press, Montreal, Que.**
[72pp, tipped frontis]: [ii], 70 (last leaf blank); sewn in four gatherings bound into plain card covers, lacking the lower panel & much of the spine panel of the dust jacket; 231 × 172 × 6 mm.
NOTE *that the endleaves are part of the collation (bulking the book to 76pp), the upper pastedown conjugate with leaf 15/6 & the lower with leaf 57/8.*

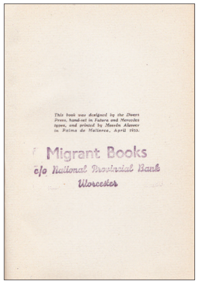
COPYRIGHT PAGE *"First Published 1954 | Cover design by Betty Sutherland | Printed by Réal Lucas, Vaudreuil Village, Que."*
Another copy of the paperback with slight wear to tips of cover rear; upper panel & front flap of the elusive jacket preserved in acetate. Very scarce.

A9b | *The Long Pea-Shooter* | *cloth issue* | *November 1954*

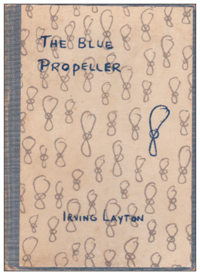
34 **THE LONG PEA-SHOOTER | IRVING LAYTON | Laocoon Press, Montreal, Que.**
[72pp, tipped frontis]: [ii], 70 (last leaf blank); sewn in four gatherings in a three-piece binding of tan linen with letterpress spine label, in illustrated dust jacket; 238 × 180 × 10 mm (book); 242 × 182 × 10 mm (jacket).
NOTE *that the endleaves are part of the collation (bulking the book to 76pp), the upper pastedown conjugate with leaf 15/6 & the lower with leaf 57/8.*
COPYRIGHT PAGE *"First Published 1954 | Cover design by Betty Sutherland | Printed by Réal Lucas, Vaudreuil Village, Que."*
CORRECTED COPY *signed with one ink correction.*
The author's sixth book & first hardcover – a collection of satires, styled 'folk verse' – published late November 1954 (with the dedicatée copy to poet Robert Creeley mailed "book post" to Spain, 19 November). Frontis drawing by Betty Sutherland lithographed on coated stock. This copy is signed in red ink on ffe with the missing word "from" on p20 inserted in red (line 2). There was also at least one variant binding of olive linen. Initially proposed to be printed at Villiers in England by John Sankey, editor of The Window, *it was later offered to Divers Press publisher Robert Creeley (11 September 1954) – then in production of Layton's* In the Midst of My Fever *– before the author reverted to the printer of his third book* The Black Huntsmen *& the Contact Press books, projecting a cost under $250 (27 September 1954). He wrote Creeley Wednesday* [20 October] *to report that the "*Long Pea-shooter *will be out in about three weeks. Bet's just gone down to the typographers to make the plate for the cover* [The Complete Correspondence, *p160*]*." By the 21st of November a copy was en route: "I trust you will overlook its very real deficiencies and think only of the intention that lay behind the desire to dedicate the* Long Pea-Shooter *to you. Take it as my very real and very earnest desire to express my admiration for you both as writer and person. You're the best thing that has happened to me in years* [*op cit, p180*]*." WorldCat locates 56 copies (without reference to binding). A nice copy with slight wear to the fragile jacket; exceptional thus.*
NOTE *"The proofs of civ/n are due for today – which means the issue shd be done sometime next week. Although we've paid money down on an electric typewriter to have the mag done on the offset method we've decided after enquiries we shd have made before and not after that it wd be cheaper to have Sankey do it for us in England. He writes that he's a poet himself and edits a little mag on his own. Do you know anything abt this side of him? I've never seen either his stuff or his mag. Have you* [*Irving Layton to Robert Creeley, 1 September 1954,* The Complete Correspondence, *p125*]*?" Launched in Montreal together with* In the Midst of my Fever *published by Creeley's Divers Press late October 1954 (cf, David O'Rourke, 'An Interview with Irving Layton' in Canadian Notes & Queries 72, fall/winter 2007, p54).*

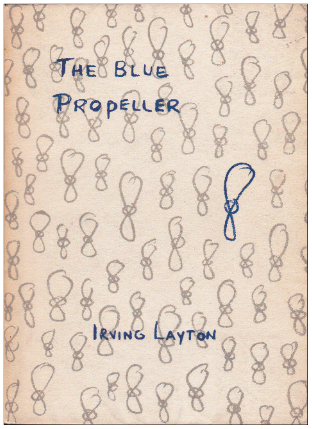


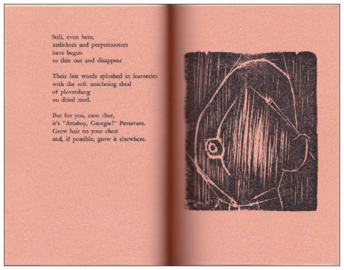



This book was designed by the Divers Press, hand-set in Futura and Mercedes types, and printed by Mossén Alcover in Palma de Mallorca, April 1955.

Migrant Books
c/o National Provincial Bank
Worcester



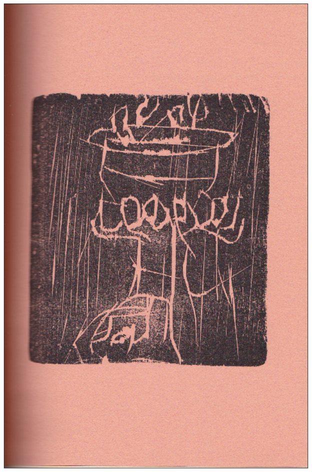




Still, even here,
asslickers and peepemooters
have begun
to thin out and disappear

Their last words sploshed in learneries
with the soft unechoing thud
of ploverdung
on dried mud.

But for you, mon cher,
it's "Attaboy, Georgie!" Persevere.
Grow hair on your chest
and, if possible, grow it elsewhere.



1955

A10a | *The Blue Propeller* | *paper issue* | *March 1955*

35 **The Blue Propeller | by Irving Layton | Contact Press • 1955**
[44pp] sewn in five gatherings (with last leaf blank); glued in plain card covers with french-fold jacket; 172 × 125 × 5 mm.
COLOPHON *"This book was designed by the Divers | Press, hand-set in Futura and Mercedes | types, and printed by Mossèn Alcover | in Palma de Mallorca, April 1955."*
Paper issue of the author's seventh book, designed by Robert Creeley & printed black & blue throughout in an edition of 300 copies (completed 28 March 1955); Layton's second volume of acute 'folk verse' ("throwaways mitt a bang", The Complete Correspondence, *p222). A second issue appeared later with six additional tipped-in leaves, containing nine extra poems & two woodcuts. "I've decided to add nine more poems to the books – I think I can match your type pretty closely. By using thin paper it will be possible to insert four pages without giving the book a bulky off-balance look.…Now the book will have thirty-five poems, will I think pack more of a wallop. Betty is doing a couple of woodcuts. I'll send you the completed text next week [Layton to Creeley, 31 May 1955, op cit, p236]." Layton had similarly altered his third book,* The Black Huntsmen *(1951), with an insert containing twelve additional poems. Owner's ink name on flyleaf, University of Saskatchewan grad "Glen Warren Hunter [1936–92] May 8, 1959". A lovely copy (WorldCat locating 53 copies).*
NOTE *The manuscript was sent airmail to Spain, Monday 7 March 1955 (accompanied by an initial infusion of $25 toward production costs projected between $100 & $125). "Since I have selected the poems I think it's only fair to credit the bk to* CONTACT *press and let us assume responsibility for it, however much I shd be gratified to have it appear under yr ægis [Irving Layton to Robert Creeley, Tuesday 8 March 1955,* The Complete Correspondence, *p216]." Thirteen titles would emerge with the Divers Press imprint (June 1953 – September 1955) with another three designed & printed under Creeley's direction (the present volume, last among those). He was also responsible for the production of the seven issues of the Black Mountain Review (March 1954 – fall 1957); all produced in Palma at Impremta Mossèn Alcover, commemorating the foremost Majorcan folklorist, Monsignor Antoni Maria 'Mossèn' Alcover i Sureda (1862–1932). The first book by poet & artist Eldon Grier was also produced by Alcover – during the year Grier spent in Mallorca –* A Morning from Scraps *(1955). A professor at the Montreal Museum of Fine Arts where he met & married student & fellow artist, Sylvia Tait (1954), Grier was in Spain on his honeymoon. The first Migrant title, Creeley's* The Whip *(May 1957), was also produced at Alcover in Mallorca, after the author had moved to Albuquerque. It bears adding that shortly before he initiated the Divers Press, Creeley (together with Martin Seymour-Smith, tutor to the children of Robert Graves) issued a single title in January 1953 under the imprint Rœbuck Press – Elena Fearn |* Poems *| Rœbuck Press | Bañalbufar | 1953 – the first book of poet Marjorie Nellie Harris (Martin's mother, Mrs Frank Sydney Seymour-Smith). The Rœbuck Press imprint paid homage to Robert Graves in whose recent work,* The White Goddess *(1948), the Rœbuck features. The 1872 Crown Albion press used by Robert Graves & Laura Riding to print their Seizin Press books (1927–37) was sold by Graves to a priest in 1946, ending up at Impremta Mossèn Alcover on the Calle Calatrava ('Mossèn' being the*

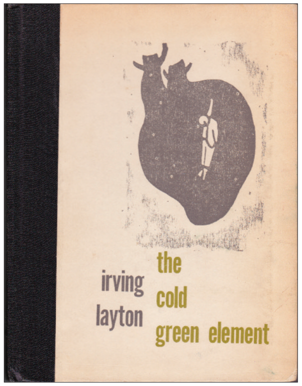
Mallorquin word for “Monsignor”). Layton, who paid the full cost of production for his Blue Propeller *– $101.58, noted by Creeley, 9 May 1955 – forwarded his own address for use in the Contact Press ad in The Black Mountain Review 6 (spring 1956).*

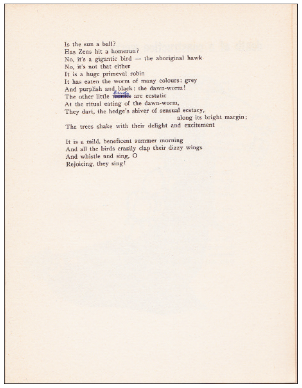
A10b | *The Blue Propeller | cloth issue | March 1955*

36 **The Blue Propeller | by Irving Layton | Contact Press • 1955**
[44pp] sewn in five gatherings (last leaf blank); bound with plain endleaves in a three-piece binding of blue linen with cover onlay; 167 × 121 × 7 mm.
COLOPHON *“This book was designed by the Divers | Press, hand-set in Futura and Mercedes | types, and printed by Mossèn Alcover | in Palma de Mallorca, April 1955.”*
Hardcover issue of the author’s seventh book, designed by Robert Creeley & printed black & blue throughout. With measurements identical to the following copy (suggesting that they were professionally bound). Like two of the three hardcover copies available online, this one isn’t inscribed (adding to the likelihood that the issue also wasn’t intended purely for presentation). Ink name on ffe. Very good.

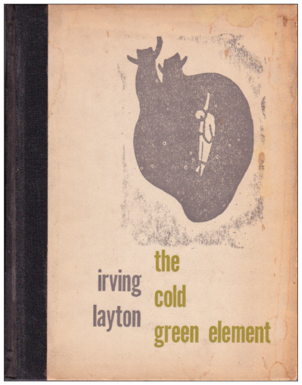
A10c | *The Blue Propeller | cloth issue from Migrant Press | March 1955*

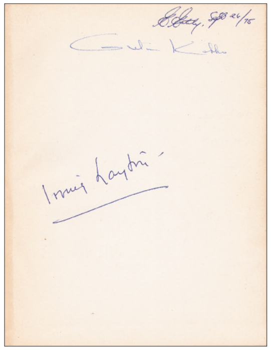
37 **The Blue Propeller | by Irving Layton | Contact Press • 1955**
[44pp] sewn in five gatherings (last leaf blank); bound with plain endleaves in a three-piece binding of blue linen with cover onlay; 167 × 121 × 7 mm.
COLOPHON *“This book was designed by the Divers | Press, hand-set in Futura and Mercedes | types, and printed by Mossèn Alcover | in Palma de Mallorca, April 1955.”*
INSCRIBED *in blue ink on ffe, “Irving Layton | to | Nicky”.*
Hardcover issue of the author’s seventh book, designed by Robert Creeley & printed black & blue throughout. Stamped beneath colophon: “Migrant Books | c/o National Provincial Bank | Worcester” (showing that hardcover copies were not exclusively intended as author’s copies). Represented in England (along with other Contact, Jargon, Origin & Divers Press books) by Gael Turnbull under his newly-founded Migrant imprint (1956); “…after buying stock, he simply stamped the colophon with Migrant Books c/o National Provincial Bank, Worcester, and began to distribute them using his growing address book as a mailing list. The bank was used effectively as a post restante address, presumably while he sought a more permanent home [Richard Price, ‘Migrant the Magnificent’, 2007].” A fine copy.
NOTE *“Irving Layton has stated that only 10 copies of this issue were made. The wife of the Montreal bookseller H*[*einz*] *Heinemann* [of the *Mansfield Book Mart, 1953–79*] *bound 10 copies of each of this title* [The Bull Calf & Other Poems] *and* The Blue Propeller. *He described them as “serviceable”* [*John Metcalf,* The John & Myrna Metcalf Contact Press Collection, *p3*].” *A pencil note by David Mason in the present copy (dating from 1973), likewise maintains, “according to the author there were probably only 10–15 copies bound in cloth at his request”. Layton further affirmed the ‘fact’ for me while inscribing this copy in 1975. Yet three of the six copies currently*

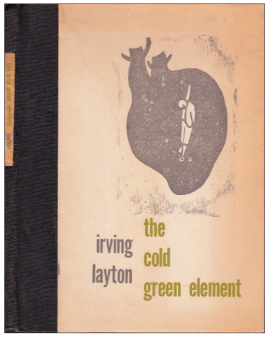


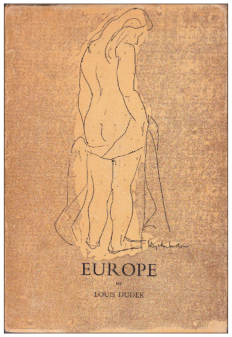

Is the sun a ball?
Has Zeus hit a homerun?
No, it's a gigantic bird — the aboriginal hawk
No, it's not that either
It is a huge primeval robin
It has eaten the worm of many colours: grey
And purplish and black: the dawn-worm!
The other little ~~worms~~ birds are ecstatic
At the ritual eating of the dawn-worm,
They dart, the hedge's shiver of sensual ecstacy,
along its bright margin;
The trees shake with their delight and excitement

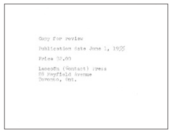
It is a mild, beneficent summer morning
And all the birds crazily clap their dizzy wings
And whistle and sing, O
Rejoicing, they sing!











Copy for review

Publication date June 1, 1955

Price $2.00

Laocoön (Contact) Press
28 Mayfield Avenue
Toronto, Ont.

available for sale online are in cloth (with a second cloth copy in the present collection). Considering that his previous book in Canada, The Long Pea-Shooter *(1954) & his succeeding publications,* The Cold Green Element *(1955), &* Music on a Kazoo *(1956), all appeared in three-piece bindings, similar to those of the cloth issues of* The Bull Calf *&* The Blue Propeller, *it seems strange that Layton might enlist the services of a professional binder – such as Morton Greenspoon – to do his edition binding, yet resort to an amateur, such as Mrs Heinemann, to have these special issues cased in boards, in the precise style employed by Greenspoon. A possible explanation presents itself in the specially bound copies of the expanded second edition of his subsequent volume,* A Laughter in the Mind, *originally published in 1958 by Jonathan Williams in Highlands, North Carolina (as Jargon 28). Elegantly superior to the original, it was printed February 1959 by André Goulet at les Ateliers des Éditions d'Orphée in Montreal, appearing in a variety of card covers with flaps, with a remainder of sewn sheets available uncased through Mansfield Book Mart (alongside a handful of deluxe copies ornately bound by Mrs Heinemann). I'm inclined to think Layton conflated the two & that the present hardcover issue comprised something closer to 50 copies (establishing a precedent for future Contact Press hardcover issues).*

A10d | *The Blue Propeller | expanded issue | June 1955 ?*

38 **The Blue Propeller | by Irving Layton | Contact Press • 1955**
[44pp] sewn in five gatherings (last leaf blank) glued in plain card covers with french-fold jacket, with six inserted plate leaves tipped-in in conjugates; 172 × 125 × 5 mm.
COLOPHON *"This book was designed by the Divers | Press, hand-set in Futura and Mercedes | types, and printed by Mossèn Alcover | in Palma de Mallorca, April 1955."*
ASSOCIATION COPY *ex-libris Phyllis Webb (without explicit evidence: her pencil annotation on the title-page identifying the book as Layton's seventh, having been erased); signed by the author in blue fountain ink on flyleaf. Expanded issue with the insertion of three folios printed in Canada on salmon-coloured Byronic, adding the poems (between leaves 6 & 7):* 'Georgie, Am I Concrete Enough?' [pp1/2]; *woodcut* [3]; 'For an Anniversary of Shaw's Death' [4]; *(between leaves 10 & 11):* 'Enigma' [1]; 'Love Dream of Alfred Smythe, Magnate' [2]; *woodcut* [3]; 'When I See a Giant' [4]; *(and between leaves 18 & 19):* 'For the More Devotional' [1]; 'Horsley-Trevor' [2]; 'More Canadiana' [3]; 'Fell Horatio' *for George Woodcock* [4]. *The poems have been printed in a different font without the blue initial characters of those printed in Spain. Considering that Layton had decided to augment copies of the published book at the end of May (two months after publication), it would seem from the scarcity of this issue that only a small remainder were altered. A lovely copy of this very scarce expanded issue.*

A11a | *The Cold Green Element | unlabelled state | April 1955*

39 **irving layton | the cold green element | contact press**
[60pp] sewn in four gatherings (last leaf blank); bound in a three-piece binding of black cloth-backed printed cream paper boards; 232 × 178 × 9 mm.
NOTE *that the endleaves are part of the collation (sewn into the terminal gatherings); bulking collation to 64pp. The upper pastedown is conjugate with leaf 5 [pp9/10] & lower, with leaf 24 [pp47/8].*

COPYRIGHT PAGE *"First Published 1955 | Cover Design by Betty Sutherland | Printed by Réal Lucas, Vaudreuil Village, Que."*

CORRECTED COPY *with two author emendations in ink.*

Issued early April in an edition of 300 copies (the copy inscribed to Ezra Pound, dated 2 April; Robert Creeley's copy, sent weeks earlier, was received just before 3 May). Initially offered to Creeley for publication, 9 January 1955 (who was unable to take the project on), Layton repeatedly sought funding for the book from a "financial angel" (Doug Jones & wife, who failed to come through), prompting him to finally go "ahead with the CGE *[on his own]; that shd be out soon, though I've had to sell the Enc[yclopædia] Brit[annica] to pay the costs, anyway a part of them [Irving Layton to Robert Creeley, 31 March 1955,* The Complete Correspondence, *p225]." Following its completion (early April) & belated receipt of* The Blue Propeller *from Spain (31 May), Layton revealed why he'd published his last four books so closely together: "Well, I gambled and lost. I brought out all those books [with* In the Midst of My Fever, *September '54, &* The Long Pea-Shooter, *November '54] in one big hurry, thinking that that wd impress the imagination of the award-givers. My miscalculation was that I credited them with – imagination. So now I owe everybody and his brother. But to hell with that [Layton to Creeley, 15 June 1955, op cit, p238]." Both he & his wife were unexpectedly turned down for the anticipated "scholarships" from the unnamed Awards Committee (10 May). Layton has [1] scratched out the letter "h" in the word "nothing" [p16, line 12]; & [2] replaced the misprint "worms" with the word "birds" [p27, line 8], both in blue ink. The book includes two uncredited full-page woodcuts by Betty Sutherland, handprinted from the original blocks [pp29 & 43]. This copy appears to have been issued without the printed spine label (evidenced by the lack of visible adhesive residue). WorldCat locates 60 copies (though an indeterminate number are electronic). A clean lovely copy.*

A11b | *The Cold Green Element* | *unlabelled state, variant binding* | *April 1955*

40 **irving layton | the cold green element | contact press**

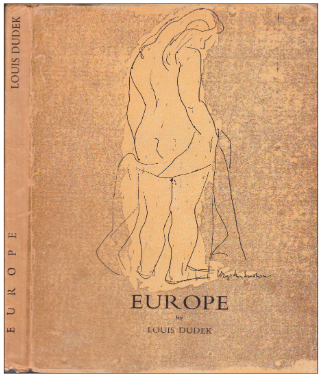
[64pp] sewn in four gatherings (last two leaves blank); bound with plain endleaves in a three-piece binding of black cloth-backed printed cream paper boards; 225 × 174 × 11 mm.

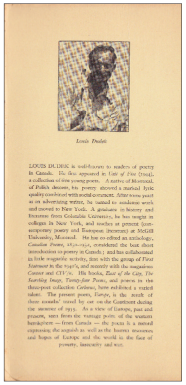
NOTE *that this shorter variant bound with endleaves, consequently has two blank leaves both at the front & back. The boards employed are thicker than those used in the taller variant, while the cloth on the spine extends onto the covers 25 mm (as opposed to 32 in the more common variant).*

COPYRIGHT PAGE *"First Published 1955 | Cover Design by Betty Sutherland | Printed by Réal Lucas, Vaudreuil Village, Que."*

UNCORRECTED COPY *lacking the two author emendations in ink [pp18 & 29]; which appear on [pp16 & 27] in the other variant.*

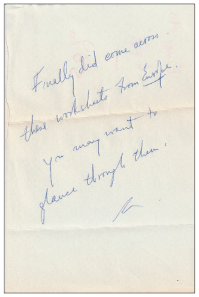
SIGNED ASSOCIATION COPY *with the ink autograph of Greg Gatenby at head of ffe, dated 26 Sept 1975 (above the earlier ink signature of Greta Kokko); signed beneath in blue ink by the author. Author, editor & poet Greg Gatenby was director of the Harbourfront Reading Series & Artistic Director of the International Festival of Authors in Toronto (1976–2003). According to the Journals of the House of Commons of Canada, Session 1955,*



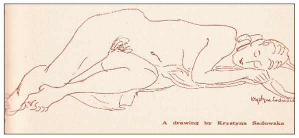


Louis Dudek

LOUIS DUDEK is well-known to readers of poetry in Canada. He first appeared in *Unit of Five* (1944), a collection of five young poets. A native of Montreal, of Polish descent, his poetry showed a marked lyric quality combined with social comment. After some years as an advertising writer, he turned to academic work and moved to New York. A graduate in history and literature from Columbia University, he has taught in colleges in New York, and teaches at present (contemporary poetry and European literature) at McGill University, Montreal. He has co-edited an anthology, *Canadian Poems, 1850-1952*, considered the best short introduction to poetry in Canada; and has collaborated in little magazine activity, first with the group of *First Statement* in the 1940's, and recently with the magazines *Contact* and *CIV/n*. His books, *East of the City, The Searching Image, Twenty-four Poems*, and poems in the three-poet collection *Cerberus*, have exhibited a varied talent. The present poem, *Europe*, is the result of three months' travel by car on the Continent during the summer of 1953. As a view of Europe, past and present, seen from the vantage point of the western hemisphere — from Canada — the poem is a record expressing the anguish as well as the human resources and hopes of Europe and the world in the face of poverty, insecurity and war.



Finally did come across
these worksheets from Europe.
You may want to
glance through them.



A drawing by Krystyna Sadowska

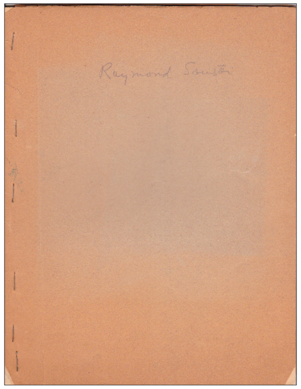
"Greta Irene Kokko Marchand [1930–??], now residing in Montreal, Quebec, [is or was the] wife of Jean Jacques Julius Joseph Marchand of Dorval, Quebec". She later appears to have become Mrs Greta Phillips.
Issued early April in an edition of 300 copies, which seem to have been bound in two distinct batches. This copy, which appears never to have had a spine label, is toned & lightly dampstained along fore-edge of the upper board, with leaves clean & fresh. Collecting 33 poems.

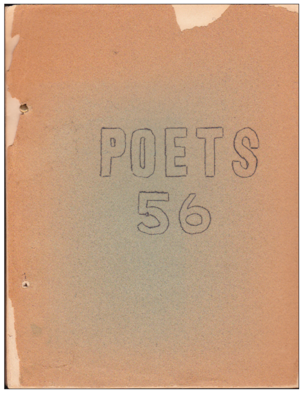
A11c | *The Cold Green Element | labelled state | April 1955*

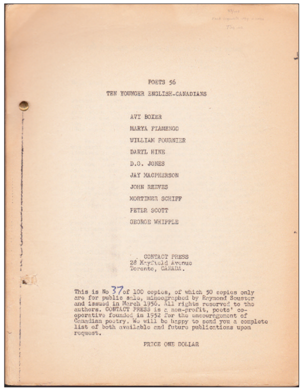
41 **irving layton | the cold green element | contact press**
[60pp] sewn in four gatherings (last leaf blank); bound in a three-piece binding of black cloth-backed printed cream paper boards with printed spine label; 232 × 178 × 9 mm.
NOTE *that the endleaves are part of the collation (sewn into the terminal gatherings); bulking collation to 64pp. The upper pastedown is conjugate with leaf 5 [pp9/10] & lower, with leaf 24 [pp47/8].*
COPYRIGHT PAGE *"First Published 1955 | Cover Design by Betty Sutherland | Printed by Réal Lucas, Vaudreuil Village, Que."*
CORRECTED COPY *with two author emendations in ink.*
Another copy of the author's eighth book, with the letterpress label handprinted lime green & grey. The woodcuts in this copy have less bight than in the preceding entry, suggesting adjusted impression on the press. Both ink emendations are in the same blue ink as in the preceding. Covers toned about perimeter; label yellowed & cracked. A clean copy including the elusive label.

A12.1 | *Europe | review copy | June 1955*

42 EUROPE | *by* | LOUIS DUDEK | LAOCOÖN (CONTACT) PRESS | 28 MAYFIELD AVENUE TORONTO
140pp sewn in five gatherings glued in illustrated card covers with printed upper flap & yapp edges; 205 × 140 × 13 mm.
NOTE *the endleaves are part of the collation (bulking the book to 144pp), the upper pastedown conjugate with leaf 13/4, & lower pastedown with leaf 111/2.*
COPYRIGHT PAGE *"Cover design by Krystyna Sadowska | Copyright 1954 by Louis Dudek | Designed, printed, and manufactured in Great Britain | by Officina Poetarum et Pictorum | 146 Bridge Arch Sutton Walk London S.E.1".*
REVIEW SLIP *"Copy for review | Publication date June 1, 1955 | Price $2.00 | Laocoön (Contact) Press | 28 May-field Avenue | Toronto, Ont."*
Review copy with typed slip on handcut bond. Produced in London in an edition of 500 letterpress copies meticulously handprinted three colours throughout by Krysztyna & Czesław Bednarczyk (beneath the arches of Waterloo Bridge at their legendary Poets' & Painters' Press). The first two copies were received early April, Dudek inscribing one of them to Irving Layton, 5 April 1955. Dudek & his first wife Stephanie Zuperko had toured Europe by car for three months in the summer of 1953, meeting fellow Polish expatriate, modernist poet & trans-







POETS 56
TEN YOUNGER ENGLISH-CANADIANS

AVI BOXER
MARYA FIAMENGO
WILLIAM FOURNIER
DARYL HINE
D.G. JONES
JAY MACPHERSON
JOHN REEVES
MORTIMER SCHIFF
PETER SCOTT
GEORGE WHIPPLE

CONTACT PRESS
28 Mayfield Avenue
Toronto, CANADA.

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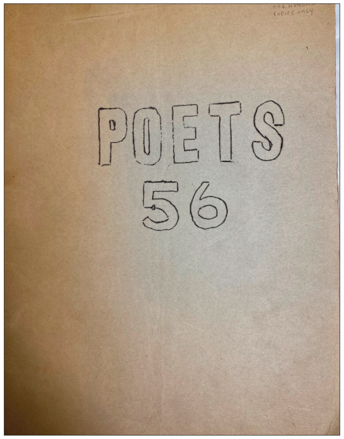
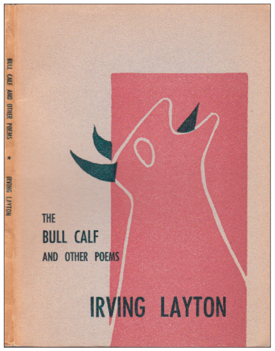
PRICE ONE DOLLAR

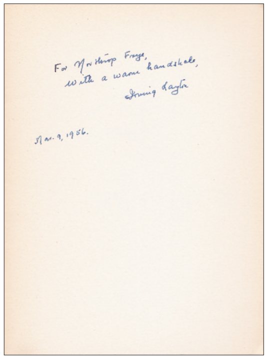
*lator Jerzy Niemojowski in London: "We planned for the future, | books and things, Niemojowski | had 3 projects: | All this counts, though nobody heard | how we launched battleships (*Europe*, p41)". Characterized by the author as a journal (& an ecstasy), the poem was initially read in mss to the* CIV/n *editors at Layton's house – putting one of them (Jackie Gallagher) to sleep. A clean review copy including the rare typewritten slip.*
NOTE "*Europe*, *also, is in production at last. Having it done in England by Niemojowski [originally named Jerzy Kłosowski] & Bernarczyk (Officina Poetarum et Pictorum) for 130 pounds, equivalent to $370 [Louis Dudek to Raymond Souster, 25 May 1954]." Part of 'wandering Poland' – the postwar Anders' Army diaspora – Czesław Bednarczyk, like Niemojowski, sought refuge in England in 1947 with the help of Churchill's Polish Resettlement Corps, where he & his wife Krysztyna Brzozowska established their emigrée printing house (with help from Tadeusz Sułkowski), Oficyna Pœtów i Malarzy (1948). "Proofs of* Europe *arrived Friday & I mailed them out today. It's still good to me. The delay was caused by moving the printing house twice, forced by law [Louis Dudek to Raymond Souster, 24 September 1954]." According to Michael Gnarowski, the choice of Laocoön as an imprint derived from a book by New Humanist, Irving Babbitt,* The New Laokoön *(1913), in which he advocated a return to classical models. "I've spread around about 90 copies of the thing so far [Louis Dudek to Raymond Souster, 29 June 1955]."*



A12.2 | *Europe* | *trade copy* | *June 1955*

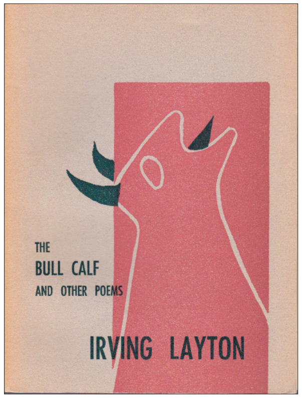
43 **EUROPE | *by* | LOUIS DUDEK | LAOCOÖN (CONTACT) PRESS | 28 MAYFIELD AVENUE TORONTO**
140pp sewn in five gatherings glued in illustrated card covers with printed upper flap & yapp edges; 205 × 140 × 13 mm.
NOTE *the endleaves are part of the collation (bulking the book to 144pp), the upper pastedown conjugate with leaf 13/4, & lower pastedown with leaf 111/2.*
COPYRIGHT PAGE *"Cover design by Krystyna Sadowska | Copyright 1954 by Louis Dudek | Designed, printed, and manufactured in Great Britain | by Officina Poetarum et Pictorum | 146 Bridge Arch Sutton Walk London S.E. 1". Another copy, with binding flaw inside cover (a rill along the pastedown). WorldCat locates 83 copies.*
NOTE *the versatile Polish-Canadian artist Krystyna Kopczyńska (1912–94) – Mrs Konrad Sadowski (1937–60) & later Mrs Stefan Siwiński (1969–94) – immigrated to Canada in 1949 where she initially taught pottery and ceramics at the Ontario College of Art until 1960, before achieving deserved recognition as an artist.*

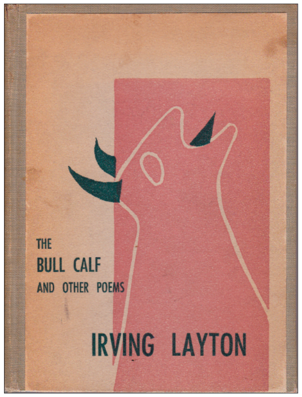


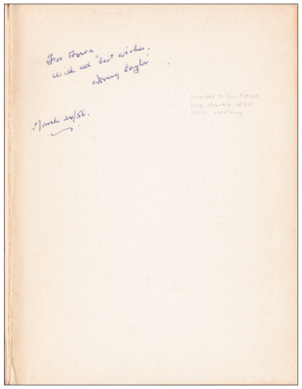

For Northrop Frye,
with a warm handshake,
Irving Layton

Mar. 9, 1956.

44 **EUROPE | *by* | LOUIS DUDEK | LAOCOÖN (CONTACT) PRESS | 28 MAYFIELD AVENUE TORONTO**
140pp sewn in five gatherings glued in illustrated card covers with printed upper flap & yapp edges; 205 × 140 × 13 mm.
NOTE *the endleaves are part of the collation (bulking the book to 144pp), the upper pastedown conjugate with leaf 13/4, & lower pastedown with leaf 111/2.*
COPYRIGHT PAGE *"Cover design by Krystyna Sadowska | Copyright 1954 by Louis Dudek | Designed, printed, and manufactured in Great Britain | by Officina Poetarum et Pictorum | 146 Bridge Arch Sutton Walk London S.E. 1".*






For Aviva,
with all best wishes.
Irving Layton

March 24/56.

Inscribed to his future
love, shortly after
their meeting

PRESENTATION COPY *enclosing an unaddressed ink note from the author, "Finally did come across | these worksheets from* Europe. | *You may want to | glance through them. | L"; ex-libris, playwright, lawyer & professor of comparative literature at Columbia University, Maurice Valency (1903–96). Stamped on [p6]: "Gift of" with his name in pencil, "Professor Maurice Valancy"; presumably a gift to the author's alma mater (without additional stamps, attachments or deaccession marks). With pencil notes by Valancy throughout.*
Another copy, with binding flaw inside lower cover this time (the same rill along the pastedown). Backstrip gone, with a surviving portion laid in. WorldCat locates 83 copies.
NOTE *the worksheets referred to, appear to have been stats of six pages, as Dudek's note includes a notation rear in red pencil: "Europe Mss | 6pp | 56%". In the chapter of her PhD thesis on Dudek's 'New York Years' in* Louis Dudek: A Biographical Introduction to his Poetry *(1983: Golden Dog Press, (pp29–47), Susan Stromberg-Stein mentions only Canadian historian J. B. Brebner (who he earned his* MA *in history under), Lionel Trilling, Jacques Barzun & Emery Neff (who he dedicated his PhD thesis to), as Dudek's main professors at Columbia (1944–52). But his thesis was filed under the doctorate programme in Comparative Literature, lending to the likelihood that Maurice Valancy was also one of his teachers during this period. Clearly Dudek valued his influence & opinions enough after graduating, to make copies of his worksheets for his old teacher. It bears adding that the rill along the cover is common to several copies examined, some on the upper face, the majority on the lower.*

A13 | *For What Time Slays* | *September 1955*

45 **FOR WHAT TIME SLAYS poems by Raymond Souster | 25 copies only from 28 Mayfield Ave, Toronto 3, Canada**
24 leaves mimeo'd recto; side-stapled six times into plain paper covers; 280 × 216 mm.
SIGNED *in pencil on cover.*
ASSOCIATION COPY *ex-libris Miriam Waddington.*
The author's ninth separate book collecting 64 poems, issued mid-September 1955 [WHITEMAN A11]. *Received by Louis Dudek before 27 September 1955, & referred to by Gael Turnbull in a letter dated 19 September 1955. A nice copy missing two small corner pieces from upper cover, with the lower cover detached. As with several of his other mimeo booklets, Souster bound copies in highly acidic pulpy cover-stock prone to yellowing, chipping & cracking. The text leaves in this copy remain clean & fine (WorldCat locating 11 copies – one a photocopy).*

1956

A14a | *Poets 56* | *first printing* | *February 1956*

46 **POETS 56 | TEN YOUNGER ENGLISH-CANADIANS | AVI BOXER | MARYA FIAMENGO | WILLIAM FOURNIER | DARYL HINE | D. G. JONES | JAY MACPHERSON | JOHN REEVES | MORTIMER SCHIFF | PETER SCOTT | GEORGE WHIPPLE | CONTACT PRESS | 28 Mayfield Avenue | Toronto, CANADA.**

[50] leaves mimeo'd recto, foliated in individual sections ("Boxer-1" *etc*); hand-punched twice & fastened with brass closures in hand-stencilled mimeo construction-paper covers; 280 × 217 × 7 mm.

COLOPHON *"This is No* [37, *in blue ink*] *of 100 copies, of which 50 copies only | are for public sale, mimeographed by Raymond Souster | and issued in March 1956. All rights reserved to the | authors.* CONTACT PRESS *is a non-profit, poets' co- | operative founded in 1952 for the encouragement of | Canadian poetry. We will be happy to send you a complete | list of both available and future publications upon | request.* | PRICE ONE DOLLAR*" (at foot of title-page).*

ASSOCIATION COPY *ex-libris Fred Cogswell with his ink shoulder notes.*

Completed late February 1956 with the editor's prefatory letter, '"Où Sont les Jeunes?": A Reply to Louis Dudek', dated 1 March 1956. Most of the contributors have been allotted 5 leaves with the exception of Fiamengo & Jones (6 each), Macpherson (3) & Schiff (4). Five copies of the anthology were reserved for each poet, with the other 50 available for sale through the press. This copy may have been sent to Fred Cogswell as a review copy (as two of his notes read "The Fiddlehead" alongside poems by Marya Fiamengo). WorldCat locates 22 copies total (including those from the second printing). A very good review copy despite chipping to covers & the upper cover being loose; also missing the lower of two brass fasteners.

NOTE *The earliest recorded copy was sent to Gael Turnbull in London, 26 February 1956* [WHITEMAN B1]. *Dudek received his copy 3 March. Whiteman notes that the deadline for submissions to the anthology – initially titled* 10 Poets *– was officially 15 December 1955 (with the last straggler reporting in, 22 January 1956). Some later copies are fastened with brass closures into the lower panel of a mimeo folder (with heads of the fasteners on the outside). Separate offprints of individual sections were additionally available to the poets at cost, though none of these have surfaced – if any were in fact produced (p101). A second printing of 50 copies, rushed into print early April 1956, wasn't required after all, interest having waned in the interim* [WHITEMAN B1b]. *The sole contributor without a book, William Robert Fournier (1925–96), became a successful actor under the name William de Marois, with roles in numerous* TV *series & television productions of classic plays. A militant pro-lifer, he also spent time in jail for peacefully protesting outside the Morgenthaler "Abortuary" in Toronto, as he called it (1991), & in the Mayview Insane Asylum in Pittsburgh for an earlier group protest (1989). Souster includes a poem, 'In Front of Dr Morgentaler's Clinic'* [sic] *in his book* Asking for More *(1988: Oberon), presumably unaware that one of those protesting was likely a poet he once championed. The anthology's contents are listed on pp88/9 below.*

A15a | *The Bull Calf & Other Poems* | *paper issue* | *March 1956*

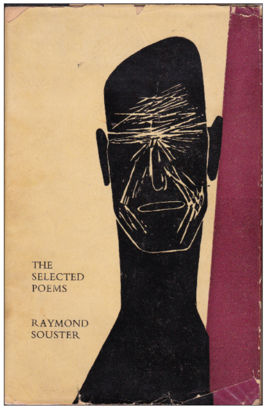
47 **THE | BULL CALF | AND OTHER POEMS | IRVING LAYTON | CONTACT PRESS**

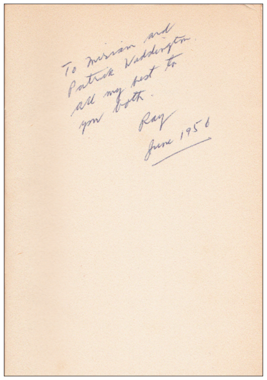
[56pp]: [iv], 52 (last leaf blank); sewn in four gatherings glued without endleaves in illustrated card covers; 208 × 157 × 6 mm.

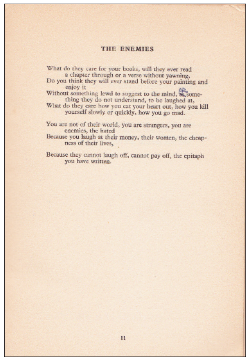
COPYRIGHT PAGE *"First published 1956 | Cover Design by Betty Sutherland".*

PRESENTATION COPY *inscribed ffe in dark blue fountain ink, "For Northrop Frye, | with a warm handshake, | Irving Layton | Mar. 9, 1956."*

THE
BULL CALF
AND OTHER POEMS
IRVING LAYTON




To Miriam and
Patrick Waddington
all my best to
you both.
Ray
June 1956



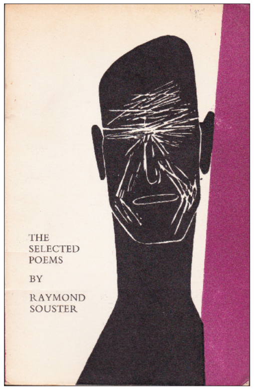
THE ENEMIES

What do they care for your books, will they ever read
a chapter through or a verse without yawning,
Do you think they will ever stand before your painting and
enjoy it
Without something lewd to suggest to the mind, ~~as~~ OR some-
thing they do not understand, to be laughed at,
What do they care how you eat your heart out, how you kill
yourself slowly or quickly, how you go mad.

You are not of their world, you are strangers, you are
enemies, the hated
Because you laugh at their money, their women, the cheap-
ness of their lives,

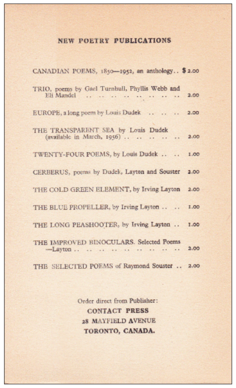
Because they cannot laugh off, cannot pay off, the epitaph
you have written.

11



The author's ninth book, issued March 1956 in an edition of 500 copies. Though lacking explicit reference, the book appears to have been produced by Réal Lucas in Vaudreuil. First mentioned in a letter to Robert Creeley dated 1 October 1955: "I had a good summer of writing, enough to fill a book of 40 poems. It's called the Bull Calf and Other Poems *and I've written to New Directions asking them if they'd care to see the manuscript. If they turn it down do you think Jonathan* [*Williams*] *may want to take a crack at it – with some financial help from me* [The Complete Correspondence, *p242*]*?" One of the earliest inscribed copies on record, it was sent in gratitude for Frye's first positive appraisal of Layton's work,* In the Midst of My Fever *reviewed favourably in the University of Toronto Quarterly* VOL XXIV NO 3 *(April 1955, pp253/4). Comparing it to* The Long Pea-Shooter *(in which the poet's "ironic eye…is oppressed by a conscience-driven and resentful mind which sees modern society as a rock pile and the poet under sentence of hard labour…a depressingly unreal world"), Frye alerted the Academy to an "imaginative revolution…proclaimed all through"* In the Midst of My Fever *– a major reversal from his stinging dismissal of Layton's* The Black Huntsmen *as "the work, not of the poet in him, but of a noisy hot-gospeller who has no real respect for poetry.…One can get as tired of buttocks in Mr Layton as of buttercups in the Canadian Poetry Magazine; and a poet whose imagination is still fettered by a moral conscience, even an anti-conventional one, gives the impression of being in the same state of bondage as the society he attacks* [*University of Toronto Quarterly* VOL XXI NO 3, *April 1952, p255*]*." It was this review by Frye that primed Layton's widening recognition as Canada's premier poetic personality, leading ultimately to his award-winning collection,* A Red Carpet for the Sun *(1959). "There was a nice review of* IMOMF *by Northrop Frye in the Toronto Quarterly. It's boosted the sale of the book considerably. Can you give me an approximate idea of how many copies of* IMOMF *have been sold. What are the chances of another edition? It's one of my books I'd like to keep in print* [*op cit, p242*]*." In a lengthy letter to Desmond Pacey the day he read Frye's review, Layton adds: "Only in this last review by Frye do I notice a slight shift of value with passion and spontaneity being preferred to labour and intellect. Could be I've educated him* [*28 June 1955,* Wild Gooseberries, *p58*]*?" WorldCat locates 53 copies. A tight clean association copy which appears unread.*

NOTE *the manuscript for the book – dated 27 August 1955 at the end & 5 March 1956 on the prelims – includes an unadopted holograph addition to the type found on the copyright page, "Printed by Klemme Press, Montreal" (University of Saskatchewan Archives & Special Collections).*



NEW POETRY PUBLICATIONS

CANADIAN POEMS, 1850—1952, an anthology . .	$ 2.00
TRIO, poems by Gael Turnbull, Phyllis Webb and Eli Mandel	2.00
EUROPE, a long poem by Louis Dudek	2.00
THE TRANSPARENT SEA by Louis Dudek (available in March, 1956)	2.00
TWENTY-FOUR POEMS, by Louis Dudek	1.00
CERBERUS, poems by Dudek, Layton and Souster	2.00
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THE BLUE PROPELLER, by Irving Layton	1.00
THE LONG PEASHOOTER, by Irving Layton . .	1.00
THE IMPROVED BINOCULARS. Selected Poems —Layton	2.00
THE SELECTED POEMS of Raymond Souster . .	2.00

Order direct from Publisher:
CONTACT PRESS
28 MAYFIELD AVENUE
TORONTO, CANADA.

48 **THE | BULL CALF | AND OTHER POEMS | IRVING LAYTON | CONTACT PRESS**

[56pp]: [iv], 52 (last leaf blank); sewn in four gatherings glued without endleaves in illustrated card covers; 208 × 157 × 6 mm.

COPYRIGHT PAGE *"First published 1956 | Cover Design by Betty Sutherland".*

SIGNED *in black fountain ink on flyleaf.*

"I mailed you a copy of my latest – The Bull Calf & Other Poems. *I hope it reached you at your present destination* [*c/o Edward Dorn, 184 States St, San Francisco*]*. It was sent to Black Mountain College* [*Irving Layton to Robert Creeley, 8 April 1956,* The Complete Correspondence, *p248*]*." Another paper copy, as issued; clean & square.*

NOTE *Layton had entrusted the mss of the book to Gael Turnbull who was en route to England, to place it with a publisher there. "Since I didn't hear from you I wrongly concluded you were too busy to care, so I gave the book* *to Gael Turnbull to take with him to London. There he's going to try several publishers, and since he's on the high seas it's too late to recall my manuscript of* The Bull Calf *[Irving Layton to Jonathan Williams, 13 October 1955,* Wild Gooseberries, *p62]." Layton later revealed to A.J.M. Smith that "as no other book of mine, it's organized around a central theme symbolized by the execution of the bull calf.… In one sense* The Bull Calf *is a single poem for several voices [16 March 1956,* Wild Gooseberries, *pp67/8]."*

A15b | *The Bull Calf & Other Poems | board issue in light grey cloth | March 1956*

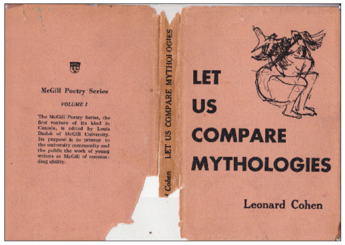
49 **THE | BULL CALF | AND OTHER POEMS | IRVING LAYTON | CONTACT PRESS**
[56pp]: [iv], 52 (last leaf blank); sewn in four gatherings bound with plain endleaves in a three-piece binding of grey linen over boards with cover onlay; 207 × 155 × 11 mm.
COPYRIGHT PAGE *"First published 1956 | Cover Design by Betty Sutherland".*
PRESENTATION COPY *inscribed ffe, "For Aviva | with all best wishes. | Irving Layton | March 24/56."*
Produced letterpress by Réal Lucas in Vaudreuil, with the scarce cloth issue presumably bound in Montreal by Morton Greenspoon & Son. A native of Sydney Australia (b. 1933), 22-year-old Aviva Cantor sought out 43-year-old Layton on the advice of Fred Cogswell, after moving to Canada in 1955 & Montreal shortly after. He would later leave but not divorce his second wife Betty Sutherland, for Aviva (legally separating 18 July 1958), remaining with her for 22 years (1958–79) during which they conceived his second son, David Layton (b. 1964), author of the remarkable memoir, Motion Sickness *(1999). A very early inscription – dating from shortly after their initial meeting (before they became involved) – distinguishing a signal association copy of the author's tenth book. Cover slightly stained.*

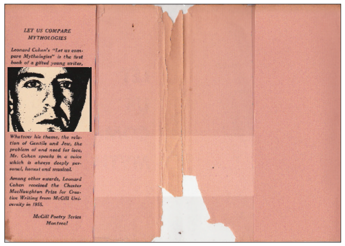
A15c | *The Bull Calf & Other Poems | board issue in dark green cloth | March 1956*

50 **THE | BULL CALF | AND OTHER POEMS | IRVING LAYTON | CONTACT PRESS**
[60pp]: [iv], 56 (last three leaves blank); sewn in four gatherings bound with plain endleaves & a terminal blank folio in a three-piece binding of dark green linen over boards with cover onlay; 207 × 155 × 11 mm.
COPYRIGHT PAGE *"First published 1956 | Cover Design by Betty Sutherland".*
SIGNED *in black fountain ink on ffe.*
Produced letterpress by Réal Lucas in Vaudreuil, with the scarce cloth issue presumably bound in Montreal by Morton Greenspoon & Son. Other hardcover copies examined are bound in light grey linen with only a single blank rear; this variant in evergreen cloth appears, from the insertion of the terminal folio, either to have been done at a different time or by a different binder (although other details support the presumption that they were both cased in the same workshop). A lovely copy of this little-known variant.

A16a | *The Selected Poems | heavier weight jacket, off-white variant | March 1956*

51 **THE | SELECTED | POEMS | *by* | RAYMOND SOUSTER | CHOSEN | by | LOUIS DUDEK | CONTACT PRESS | 28 Mayfield Avenue, Toronto 3, Canada**





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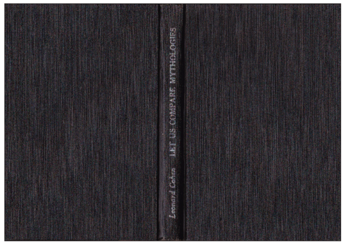

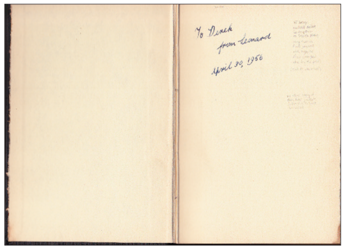

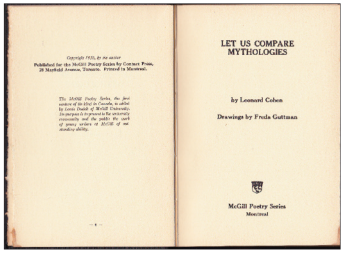

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28 Mayfield Avenue, Toronto. Printed in Montreal.

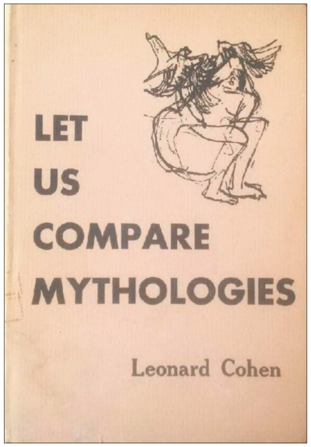
The McGill Poetry Series, the first venture of its kind in Canada, is edited by Louis Dudek of McGill University. Its purpose is to present to the university community and the public the work of young writers at McGill of outstanding ability.

LET US COMPARE
MYTHOLOGIES

by Leonard Cohen

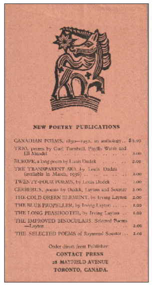
Drawings by Freda Guttman

McGill Poetry Series
Montreal



LET
US
COMPARE
MYTHOLOGIES

Leonard Cohen



NEW POETRY PUBLICATIONS

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THE IMPROVED BINOCULARS, Selected Poems —Layton .. 2.00
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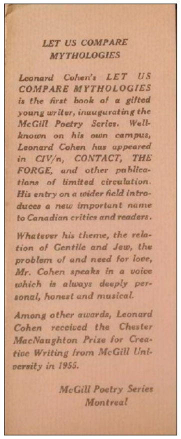

LET US COMPARE
MYTHOLOGIES

Leonard Cohen's LET US COMPARE MYTHOLOGIES is the first book of a gifted young writer, inaugurating the McGill Poetry Series. Well-known on his own campus, Leonard Cohen has appeared in CIV/n, CONTACT, THE FORGE, and other publications of limited circulation. His entry on a wider field introduces a new important name to Canadian critics and readers.

Whatever his theme, the relation of Gentile and Jew, the problem of and need for love, Mr. Cohen speaks in a voice which is always deeply personal, honest and musical.

Among other awards, Leonard Cohen received the Chester MacNaughton Prize for Creative Writing from McGill University in 1955.

McGill Poetry Series
Montreal

136pp sewn in nine gatherings glued with plain endleaves in printed card covers with matching jacket; 217 × 140 × 17 mm.

COPYRIGHT PAGE *"Contact Press operates as a poets' cooperative. The poems | in this book are the copyright of Raymond Souster, with the | exception of those taken from books under the imprint of | other publishers or previously copyrighted. The cover has | been designed by Betty Sutherland. Printed and manufactured | by Poets' and Painters' Press, 146 Bridge Arch, Sutton Walk, | London, England. First Edition, January, 1956."*

PRESENTATION COPY *inscribed flyleaf in blue ink, "To Miriam and | Patrick Waddington | all my best to | you both. | Ray | June 1956".*

CORRECTED *by the author, "or" printed in blue ink above "as" (p11, line 5). The title-page, which should have read "The Selected Poems of Raymond Souster" – as Dudek noted in a letter to Peter Miller (18 April 1963) – was overlooked by the printer.*

Includes a brief introduction by Dudek. Section titles in red. Issued in an edition of 474 copies "in late April or early May" [WHITEMAN A12] *– though he also notes that Souster had received a copy before 15 April (a copy mailed in March). Given the original order for 500 copies, the limitation cited by Whiteman raises the possibility that a further special issue of 26 copies was at least contemplated, if not realized. Copies include a loose 2pp ad leaf headed, 'New Poetry Publications' (produced in London in an edition of 500 copies). The bulk of the edition (judging from the copies I've examined) bore a jacket of this heavier-grade stock (in two different colours: cream or off-white, as here; & white). A focal association copy with light wear, in torn & dirty jacket. Nine titles in the Contents rear, are marked with a tiny dot.*

NOTE *"The big book proceeds. Proofs promised two weeks ago, should be here any day. The book out by Jan. maybe by Xmas. The price $350 for the job* [Louis Dudek to Raymond Souster, 27 September 1955]*." The actual amount ($467.89) – initially underwritten by Dudek with contributions from Gael Turnbull ($15), Buddy Rozynski ($20) & Stephanie Dudek ($25) – would almost all have been recovered (with sales of $311.42 by 16 April 1960) had Layton paid his $60 for the 100 copies consigned to him (Dudek to Peter Miller, 3 April 1963). Dudek forwarded the proofs to Souster, 22 January 1956, reporting just over a month later, "My London people write in the same mail that your book is ready, finished, being mailed. 'It has turned out,' says Bednarczyk the printer, 'I think very handsome'* [Dudek to Souster, 3 March 1956]*." Miriam Dworkin & Patrick Waddington were active in the early years of the Montreal movement, her first book preceding Souster's by mere months in the First Statement New Writers Series (1945/6). After their marriage had ended, she moved to Toronto (1960), where she would become a lecturer at York University (1962–83), Souster immediately seizing the earliest opportunity to include her in the final Contact Reading Series (1961/2), alongside Peter Miller (11 November 1961). Stanley Buddy Rozynski, artist & co-editor of* CIV/n, *was Dudek's first cousin.*

A16b | *The Selected Poems* | *heavier weight jacket, white variant* | *March 1956*

52 **THE | SELECTED | POEMS | *by* | RAYMOND SOUSTER | CHOSEN | by | LOUIS DUDEK |**
***CONTACT PRESS* | 28 Mayfield Avenue, Toronto 3, Canada**

136pp sewn in nine gatherings glued with plain endleaves in printed card covers with matching jacket; 217 × 140 × 17 mm.

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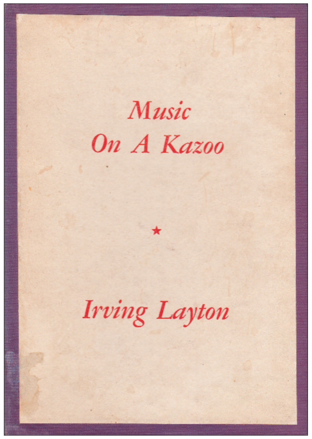
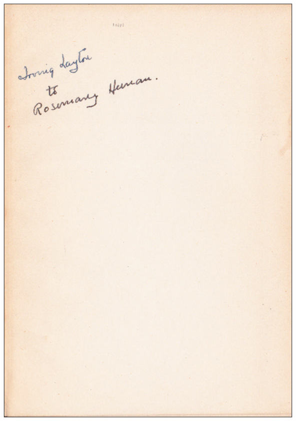
SIGNED *flyleaf, "Raymond Souster | May 1957".*
An early copy lacking the correction (p11, line 5), signed prior to the author's discovery of the error. Jacket stock of this variant is white with the same weight as that of the preceding entry. This copy excludes the leaflet ad sheet, which Dudek had ordered belatedly (30 January 1956).
NOTE *"Have written Bednarczyk to send you 200 of that book, but it'll be about four weeks before you get any of them.... The total cost of production of this book was $467.89 for 500 copies. Quite a sum. But a good proportion should come back; and who knows, it may be the extraordinary success we're always waiting for – in which case, at $2, we'd collect around $900 – ie $400 profit!! A day that will be [Dudek to Souster, 17 April 1956]."*



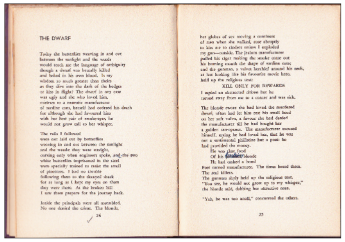
A16c | *The Selected Poems | lighter weight jacket | March 1956*

53 **THE | SELECTED | POEMS | *by* | RAYMOND SOUSTER | CHOSEN | by | LOUIS DUDEK | *CONTACT PRESS* | 28 Mayfield Avenue, Toronto 3, Canada**
136pp sewn in nine gatherings glued with plain endleaves in printed card covers with matching jacket; 217 × 140 × 16 mm.
COPYRIGHT PAGE *"Contact Press operates as a poets' cooperative. The poems | in this book are the copyright of Raymond Souster, with the | exception of those taken from books under the imprint of | other publishers or previously copyrighted. The cover has | been designed by Betty Sutherland. Printed and manufactured | by Poets' and Painters' Press, 146 Bridge Arch, Sutton Walk, | London, England. First Edition, January, 1956."*
A tight clean lovely copy of this variant, with the error on p11 uncorrected. There is also a production flaw on leaf [9/10], a paper scrunch flattened & taped. The jacket stock here is even lighter weight than normal 20-lb bond, with flaps slightly larger than those of the other variants. The least common variant; lacking the ad leaf.
NOTE *"Your book is out there in the window on display on McGill College Ave (just by McGill) at the Antique Book Store for all the people to see. We have a very good outlet there in a small bookstore, a real Contact centre; he [Grant Woolmer] handles all our books, Delta, orders [Louis Dudek to Raymond Souster, 23 October 1957]."*

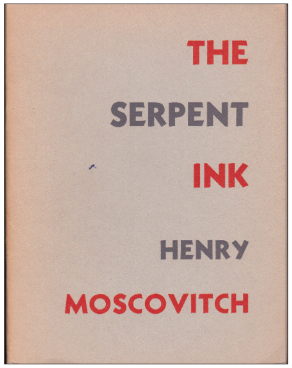


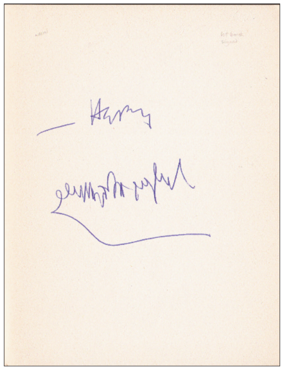
A17a | *Let Us Compare Mythologies | first jacket with typo | April 1956*

54 **LET US COMPARE | MYTHOLOGIES | by Leonard Cohen | Drawings by Freda Guttman | McGill Poetry Series | Montreal**
[92pp mould-made stock retaining deckles, last two leaves blank]: foliated [3]–34, [ii], 35–40, [ii], 41–56, [ii], 57–66, [ii], 67–74, [ii], 75–[84]; sewn in six gatherings bound without endleaves in foil-stamped filled black linen, in an illustrated jacket with text on the upper flap; 210 × 148 × 15 mm.



Music
On A Kazoo
Irving Layton





NOTE *that the pastedowns were figured into the original pagination – accounting for the foliation – while the five Guttman plates, although on common stock, are not (bulking collation to 96pp). While 'foliation' traditionally described the numbering of leaves rather than pages, the term is used here to differentiate between the numbers on the pages (3–84) & the actual number of pages in the collation (in this case 96).*

COPYRIGHT PAGE *"Copyright 1956, by the author | Published for the McGill Poetry Series by Contact Press, | 28 Mayfield Avenue, Toronto. Printed in Montreal. | The McGill Poetry Series, the first | venture of its kind in Canada, is edited | by Louis Dudek of McGill University. | Its purpose is to present to the university | community and the public the work | of young writers at McGill of out* [sic] *| standing ability."*

PRESENTATION COPY *inscribed on first leaf prior to publication: "To Derek | from Leonard | April 30, 1956", with the typo on the jacket circled.*

Unrecorded primary issue of the author's first book – a collection of 44 poems – in the first printing of the jacket bearing a typo; nominally edited by Louis Dudek & issued from Montreal as the introductory volume in the McGill Poetry Series. According to Ira Nadel, "Cohen masterminded the entire publication, assuming responsibility for the design, typesetting, production, and paper. His [old girl]*friend Freda Guttman prepared* [five] *illustrations, and he paid the $300 cost to have the work produced in hardcover rather than paperback, as Dudek had originally planned* [Various Positions, *p44*]*." Though six drawings are noted by Dorman & Rawlins, the illustration on the jacket merely reproduces the first plate* [Leonard Cohen, Prophet of the Heart, *p376*]*. Nadel adds, "the book appeared in May", the date beneath the author's inscription in Dudek's copy* [*p45*]*. In a late letter to Contact Press co-editor Peter Miller, Dudek outlined his ideal publishing strategy, "One way to make this process more free and enterprising is to unload some of the organisation work (1) of production and (2) of providing money, on the poets themselves. This is how Leonard Cohen produced his* Mythologies [*30 September 1964*]*." Having invested so lavishly in the production of his debut, the discovery of a typo on the first jacket (which he himself had overseen), prompted Cohen to replace the defective wrapper with a correctly-printed substitute (resetting an entire paragraph & altering five words, as well as paragraph run-on). Which explains why the book, produced in April 1956, wasn't officially published until May (the date inscribed in early copies to his family & publisher): the second printing of the jacket having delayed publication. Apart from the earliest recorded inscription, the present copy retains the sole surviving specimen of the original jacket on record. All other copies appeared with a second reset jacket.*

Inscribed to Derek May, one of his closest friends –"the most irreverent person that I know"– to whom the author had either initially divulged the error, or who may in fact have been the first to notice it, circling it himself on his copy. Light stain to lower tip of first 22 leaves. The jacket is lacking a large piece at heel of spine (obliterating "Leonard") & small piece at crown (not affecting text); with a 5cm crack down the centre of the spine panel (from the top) & 4cm separation along the lower joint (at bottom). Less than a very good copy of the jacket admittedly, yet a unique example of the proper first printing of one of the signal debuts in modern literature (WorldCat tracing a mere 20 copies).

NOTE *in the National Film Board production,* Ladies & Gentlemen, Mr Leonard Cohen *(1965), Cohen refers to May as "the most irreverent person that I know, and uh, his humour is based on the idea of upset; that's what he does with ideas: he rocks them like those toys, those boxing toys that never fall over* [24:15 – 24:29]*." Artist, gypsy & filmmaker, Derek May (1932–92) – identified by Cohen in the film as one of his three best friends (with Robert*

Hershorn & Morton Rosengarten) – went on to make the experimental film Angel *(1966: NFB) with a soundtrack & cameo by Cohen, followed by several further experimental films & documentaries (1966–91). At the time the book was published, May was living across the hall from Rosengarten (on Belmont Avenue near Cohen's house). The author of the recent oral memoir of Cohen asserts that "this inaugural volume of the McGill Poetry Series had a press run of five hundred copies" with subscriptions to the series presold "at a dollar a book [Michael Posner,* Leonard Cohen, Untold Stories: The Early Years, *2020: Simon & Schuster, pp101 & 103]". He quotes Ruth Roskies Wisse – self-appointed head of Dudek's sales team – "I sold over 200 advance copies. My work as feature editor at the McGill Daily had brought me into contact with so many students and teachers that I was able to sell my quota strictly on campus [op cit, p103]." But as noted above, Ira Nadel claims Cohen paid $300 to have the book done in hardcovers; while at the same time the cost of Souster's* Selected Poems *was $467.89 for 474 paperbacks (unit price a dollar). Additionally, considering the recorded printrun of the third volume in the series (300 copies of George Ellenbogen's book), it seems likelier that Cohen's first book was limited to an edition of no more than 300 copies. "That winter, Derek May asked Cohen to help with a short experimental film he was making for the NFB,* Angel. *Cohen wrote the music, played by the Stormy Clovers. The film's narrative, insofar as there is one, is a vignette about seduction. A male character, played by May, attempts to persuade a woman, an angel with wings, to stay in his life. Cohen also provided the voice-over reading of the man's dialogue. The woman was played by actress Patricia Nolin, May's girlfriend [Michael Posner, op cit, p288]."*

A17b | *Let Us Compare Mythologies | corrected second jacket, reset & reprinted | May 1956*

55 **LET US COMPARE | MYTHOLOGIES | by Leonard Cohen | Drawings by Freda Guttman | McGill Poetry Series | Montreal**

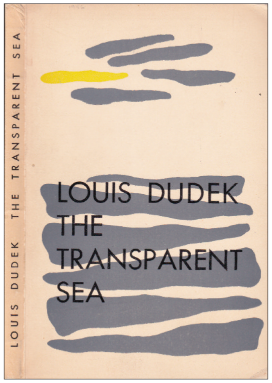
[92pp mould-made stock retaining deckles, last two leaves blank]: foliated [3]–34, [ii], 35–40, [ii], 41–56, [ii], 57–66, [ii], 67–74, [ii], 75–[84]; sewn in six gatherings bound without endleaves in foil-stamped filled black linen, in an illustrated jacket with text on the upper flap; 210 × 148 × 15 mm.

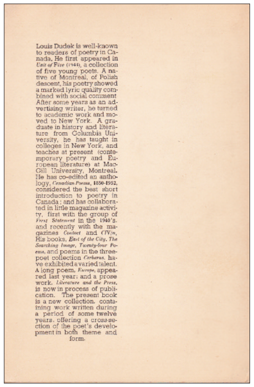
NOTE *that the pastedowns were figured into the original pagination – accounting for the foliation – while the five Guttman plates, although on common stock, are not (bulking collation to 96pp).*

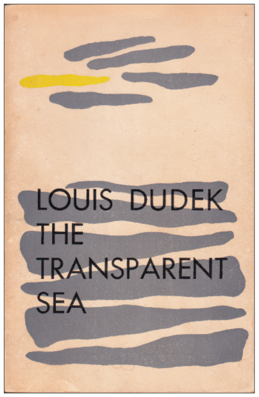
COPYRIGHT PAGE *"Copyright 1956, by the author | Published for the McGill Poetry Series by Contact Press, | 28 Mayfield Avenue, Toronto. Printed in Montreal. | The McGill Poetry Series, the first | venture of its kind in Canada, is edited | by Louis Dudek of McGill University. | Its purpose is to present to the university | community and the public the work | of young writers at McGill of out [sic] | standing ability."*

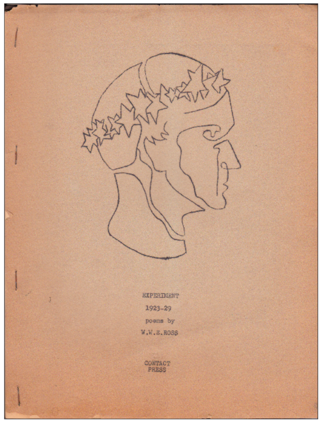
A tight, clean copy with light edge-wear & chipping of the second reset & corrected jacket.

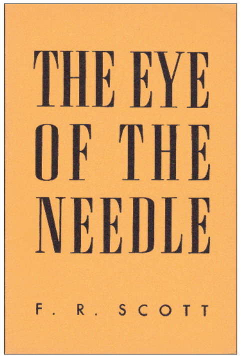
NOTE *Leonard Norman Cohen (21 September 1934 – 7 November 2016) appears never to have abandoned his propriety over myth, admitting that when "they told me I was a Kohen, I believed it. I didn't think it was some auxiliary information. I wanted to wear white clothes & go into the Holy of Holies and negotiate with the deepest resonances of my soul. I took the whole thing seriously. I…became that little figure to myself [Leonard Cohen,* Untold Stories: From This Broken Hill, Volume 2, *compiled by Michael Posner, 2021: Simon & Schuster, 99/100]."*

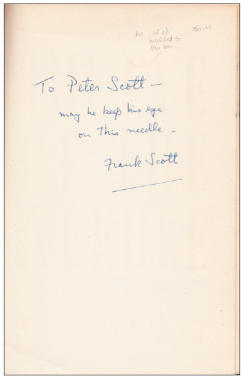



Louis Dudek is well-known to readers of poetry in Canada. He first appeared in *Unit of Five* (1944), a collection of five young poets. A native of Montreal, of Polish descent, his poetry showed a marked lyric quality combined with social comment After some years as an advertising writer, he turned to academic work and moved to New York. A graduate in history and literature from Columbia University, he has taught in colleges in New York, and teaches at present (contemporary poetry and European literature) at MacGill University, Montreal. He has co-edited an anthology, *Canadian Poems, 1850-1952*, considered the best short introduction to poetry in Canada; and has collaborated in little magazine activity, first with the group of *First Statement* in the 1940's. and recently with the magazines *Contact* and *CIV/n*, His books, *East of the City*, *The Searching Image*, *Twenty-four Poems*, and poems in the three-poet collection *Cerberus*, have exhibited a varied talent. A long poem, *Europe*, appeared last year; and a prose work, *Literature and the Press*, is now in process of publication. The present book is a new collection, containing work written during a period of some twelve years, offering a cross-section of the poet's development in both theme and form.








BD 1st ed inscribed to his son 350.00

To Peter Scott –
may he keep his eye
on this needle –
Frank Scott

"Bob Currie (who lives on Sheridan Square in Greenwich Village) read both yours [Souster's Selected Poems] *and Leonard's: he said to me that Cohen's book is a disappointment, really only two good poems in it, shots from the blue; but that yours is a real book* [Louis Dudek to Raymond Souster, 27 June 1956]*." Another of Dudek's students (1951–6), Michael Gnarowski, who had just produced the inaugural issue of his mimeo magazine, Yes! #1 (April 1956, coedited with classmates John Lachs & Glen Siebrasse), has the distinction of having written the first review of Cohen's book "from page proofs which he submitted to me, or to us. And I hoped that I would get a copy of the book, I never did* [An Oral History with Michael Gnarowski *conducted by Patti Harper, 2014: Carleton*]*."*

A18 | *Music on a Kazoo* | *September 1956*

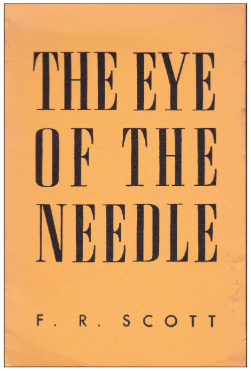
56 ***Music* | *On A Kazoo* [*sic*] | *by* | *Irving Layton* | *Contact Press***
[72pp]: [vi], 66 (first & last three leaves blank); sewn in five gatherings bound with plain endleaves in a three-piece binding of purple linen with letterpress cover onlay; 189 × 134 × 11 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1956 by* | *The Contact Press, Toronto* | … | *First Published 1956* | *Cover Design by Betty Sutherland".*
SIGNED *in red ink on ffe.*
The author's tenth book – originally titled The Bloody I *– produced letterpress by Réal Lucas in Vaudreuil & bound by Morton Greenspoon & Son in Montreal. Given its relative scarcity (only 37 copies traced in WorldCat), the edition was likely smaller than those preceding it. William Carlos Williams received his copy in September; while Layton reports in a letter to Jonathan Williams the following January, that "the Chief Librarian* [*Richard Pennington at Redpath Library, McGill University*] *tore up my presentation copy of* MOAK*." A nice copy with cover label lightly rubbed.*

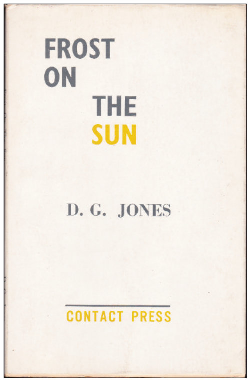
57 ***Music* | *On A Kazoo* [*sic*] | *by* | *Irving Layton* | *Contact Press***
[72pp]: [vi], 66 (first & last three leaves blank); sewn in five gatherings bound with plain endleaves in a three-piece binding of purple linen with letterpress cover onlay; 185 × 135 × 10 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1956 by* | *The Contact Press, Toronto* | … | *First Published 1956* | *Cover Design by Betty Sutherland".*
PRESENTATION COPY *inscribed ffe, "Irving Layton* | *to* | *Rosemary Heenan."*
The author's tenth book produced letterpress by Réal Lucas in Vaudreuil & bound by Morton Greenspoon & Son in Montreal. Inscribed ffe: "Irving Layton | *to* | *Rosemary Heenan" with an ink correction in the author's hand in 'The Dwarf' (p25), altering "Of his polished blonde" to "Of his fucking blonde", line 22. The recipient, who signed her married name on the second blank, "Rosemary Rochester", coincidentally co-authored an article with Ted Ferguson in MacLean's Magazine (7 August 1965) entitled 'New Hope for the Deaf and the Dwarfed'. A graduate of Lisgar Collegiate Institute & the Carleton School of Journalism (both in Ottawa), her 1958 thesis – focusing on the Montreal poetry scene – incorporated extensive notes taken by her at a poets' meeting including Frank Scott, Irving Layton, A.J.M. Smith, Louis Dudek & Leonard Cohen. Cohen, Layton & Smith followed up with lengthy letters, now preserved among her papers at The Thomas Fisher Rare Book Library in Toronto (*MS COLL 0010F *– Rosemary Gosselin Papers). She appears to have been married three times: aka Mrs Rosemary Glynne Rochester;*

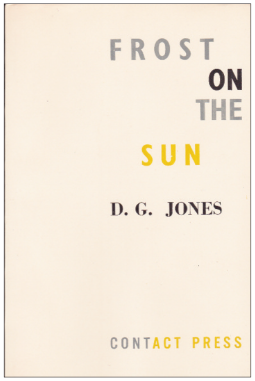
Mrs Richard Leland Wooten (29 June 1968 in Toronto); & Mrs J.E. Roland Gosselin (1992 in New York). Clearly, her interest in the poets & presence at their gathering – either at Layton's house on Kildare Road in Côte St Luc or Scott's salon at 451 Clarke Avenue in Westmount – excited more than merely pedagogical solicitude from the assembly. A stained copy (appropriately), preserving a slyly salacious salutation from a master mentor.
NOTE *that* Music on a Kazoo *is dedicated to A.J.M. Smith & that the assembly likely had something to do with the publication of* The Blasted Pine *edited by Scott & Smith (1957: Macmillan) – the first anthology of Smith's to include Layton. This was also the year that he would finally include Layton in his* Book of Canadian Poetry *(1943; 1948; 1953; 1957: University of Chicago/Gage). "A conspiracy? I don't know, but what would you call it?… I have been kept out of the following anthologies:* [1] *Smith's* Book of Canadian Poetry *(original and revised);* [2] *Gustafson's* [Penguin Book of Canadian Verse, *1943*]; [3] *Birney's* Twentieth Century Can. Poetry *(1953); and to be released soon—* [4] *Klinck & Wells (I don't know its title)* [Canadian Anthology *edited by Carl Klinck & Reginald Watters, 1955*]. *When Smith was planning to bring out the first edition of his* Book of Can Poetry *he asked me for some poems, said he was going to use them. He never did. Bringing out his revised edition* [1948], *he put in Miriam Waddington, Louis Dudek, Reaney and LePan, the last two recent arrivals, but again gave me the back of his hand though by then I had something like five volumes of verse to my credit and had appeared consistently in about a dozen mags both here and abroad.…Smith's sudden espousal, therefore, of my "new-found" talent cannot but put a wry smile on my lips, remembering as I do his studied neglect of that same talent in the past. Perhaps the unpleasantest duty I ever had to perform in my life was to point this out to him by letter after his laudatory review of my books on 'Critically Speaking'* [19 April 1955]. *I'm no asslicker and I do not "butter the reviewers" even after they have shown themselves to be disposed favourably. The truth is the truth, and I'm beginning to suspect that the reason I'm disliked is that I refuse to convert literature to a parlor-game* [*Layton to Desmond Pacey, 28 June 1955,* Wild Gooseberries, *pp54–6*]."

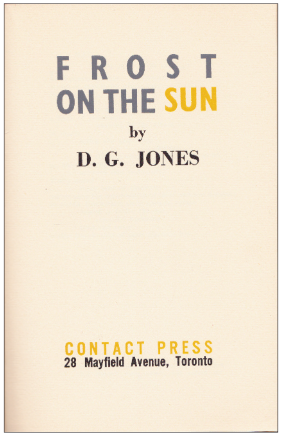
A19 | *The Serpent Ink* | *September 1956*

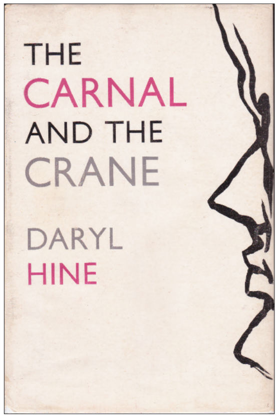
58 **THE | SERPENT | INK | HENRY | MOSCOVITCH | CONTACT PRESS [title-spread]**
[44pp]: [iv], 40 (last two leaves blank); stitched in letterpress card covers; 199 × 153 mm pamphlet.
COPYRIGHT PAGE *"Copyright Canada, 1956 by | the author, Montreal | … | First Published 1956 | Cover design by Betty Sutherland".*
SIGNED *boldly in blue ballpoint ink on flyleaf.*
The author's first book, issued under the Contact Press imprint by Irving Layton with neither the knowledge nor approval of the other editors. Produced by Réal Lucas in Vaudreuil, in a small edition; WorldCat locating 30 copies. A nice copy save for two small ink spots on covers. Uncommon signed.
NOTE *A student of Layton's at Herzliah High School, Henry Lawrence Moscovitch (1941–2004) was barely 15 (11 August 1956) when his father Morris – a prominent Montreal furrier – paid to have the book produced. Initially touted as another Rimbaud, he was later likened to "a Moses of the street", Layton's protégé. "As far as I'm concerned this volume is not a proper Contact Press book, and I don't see why we should stock it here. But if you feel differently and can supply us with stock, we'll fill orders* [*Raymond Souster to Louis Dudek, 15 August 1960*]."

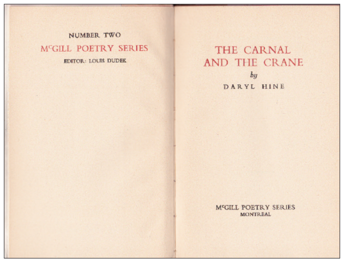












NUMBER TWO
McGILL POETRY SERIES
EDITOR: LOUIS DUDEK

THE CARNAL
AND THE CRANE
by
DARYL HINE

McGILL POETRY SERIES
MONTREAL

"Don't worry about Moscovitch. An obnoxious kid. His first book was sneaked into the list before we had any system. There's no reason why we should distribute it; I'm dead against it [Dudek to Souster, 18 August 1960]." Elspeth Cameron describes him as "[t]he son of a Romanian Jew, Moscovitch looked enough like Layton to make a passable job of imitating him.…He dressed like Layton, sounded like Layton and, whenever possible, was with Layton [Irving Layton: A Portrait, *p245*]." *Much later (1983), after Henry's breakdown (1966) & suicide attempt (1979), Layton told Cameron he felt guilty having encouraged a young man he hadn't realized was so tragically troubled. Cameron fails to note however, that Layton's maternal grandfather – likewise a Romanian Jew – was also a Moscovitch.*

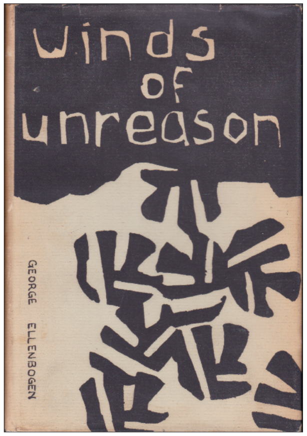
A20 | *The Transparent Sea | December 1956*

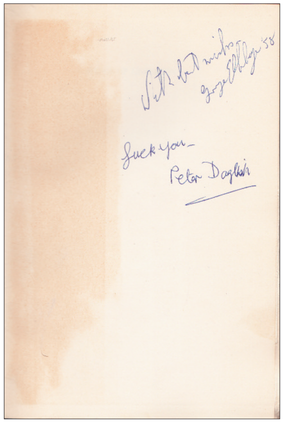
59 **THE TRANSPARENT SEA | *by* | LOUIS DUDEK | With a Drawing by Michael Lekakis | CONTACT PRESS | 28 Mayfield Avenue, Toronto, | CANADA**
120pp (last leaf ads) sewn in eight gatherings bound with plain endleaves in printed card covers; 215 × 141 × 11 mm.
COPYRIGHT PAGE *"Copyright 1956 by Louis Dudek. | Designed and printed in England by | The Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1. | Cover design by Betty Sutherland.*
REVIEW COPY *with several emendations by the author & pencil notes of the reviewer; dated in pencil on lower cover: "10 Dec 56".*
Produced by Krysztyna & Czesław Bednarczyk in a letterpress edition of 500 copies which was delayed because of a mixup of manuscripts. The emendations include: [1] addition of the word "the" in ink after the word "is" in the epigraph [p7]; [2] insertion of the article "a" in ink, before the word "wave" in the last line of 'Pineal Gland' (11); [3] "plucks" for "pulls" in pencil, line 5 (48) – though this may be the reviewer's annotation; [4] elision in ink of "a" in "MacGill" among the ads [119]; & [5] the same correction on the lower cover, line 20. WorldCat locates 90 copies. Covers lightly soiled, else a nice copy of this handsome production.
NOTE *"My* Transparent Sea *is coming along, although the printer pulled a boner by sending the ms accidentally back to Montreal last week (meaning to send me the original MS of* Europe*), and so the thing has to be sent to him again [Louis Dudek to Raymond Souster, 27 June 1956]."*

60 **THE TRANSPARENT SEA | *by* | LOUIS DUDEK | With a Drawing by Michael Lekakis | CONTACT PRESS | 28 Mayfield Avenue, Toronto, | CANADA**
120pp (last leaf ads) sewn in eight gatherings bound with plain endleaves in printed card covers; 214 × 139 × 11 mm.
COPYRIGHT PAGE *"Copyright 1956 by Louis Dudek. | Designed and printed in England by | The Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1. | Cover design by Betty Sutherland.*
Another copy, as produced – lacking the emendations – in lovely condition; uncommon thus.
NOTE *as one of Dudek's most astute students, Montreal poet Raymond Filipavicius, put it – in his memorable tour of their common roots (both native & ancestral) – "[in Verdun] he would gush forth such voluble and valuable texts as* Europe *(1954),* The Transparent Sea *(1956),* En Mexico *(1958), as well as parts of* Atlantis *(1967)"— Ray Filip, 'The Verdun Years',* Eternal Conversations, *p63.*

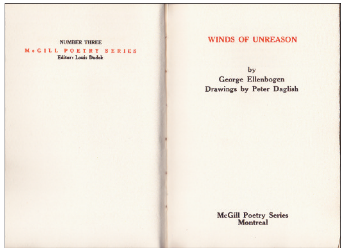
A21 | *Experiment 1923–29* | *December 1956*

61 **EXPERIMENT 1923–29 poems by W.W.E. Ross | from CONTACT PRESS 28 Mayfield Ave, Toronto 3, Canada**
23 leaves mimeo'd recto; side-stapled four times into mimeo tan paper upper cover & unprinted black lower card cover; 286 × 217 mm (pamphlet).
COVER TITLE "EXPERIMENT | 1923–29 | poems by | W.W.E. ROSS | CONTACT | PRESS".
AFTERWORD *"Why publish poems written twenty years ago? Simply because | it seems important to make a start somewhere in presenting | to the public the work of a too-long neglected poet, and the | logical place is at the beginning. Let us hope there are | others who will be interested enough to do something about | making available the still remaining large body of unpub- | lished work.* RAYMOND SOUSTER, *November 1956."*
CORRECTED *by the publisher with an ink "l" added to the word "thiny" (p4, line 4), & the ink word "thirty" written above the crossed out word "twenty" in the afterword.*
ASSOCIATION COPY *ex-libris Morley Callaghan (without explicit reference).*
Mimeo'd by Souster – against the advice of co-editor Louis Dudek – in an undisclosed edition of 100 copies, late November or early December [WHITEMAN B2]. *The author's third book (& first under his name); priced $1.00. This copy was owned by Morley Callaghan whose Saturday evening gatherings regularly included Eustace Ross; ultimately leading to the publication of his first trade collection, the posthumous* Shapes & Sounds *with a warm memoir by Callaghan's son Barry, edited by Souster & John Robert Colombo (May 1968: Longmans Canada). Missing a small piece at heel of the fragile upper cover, which also has a short closed tear at foot, else a lovely copy of this scarce title (WorldCat locating 18 copies).*
NOTE *"Let's get on with the WWE Ross book, sure. You can always, for whatever purpose you want, use the Contact imprint, as you know; tho' of course it's a good idea to confer, at least in pairs, so that we know what's going on. The idea of a mimeo job first, as you suggest, would have the* opposite *effect from what you imagine. It would not "get people interested again in the man's work" at all, but kill the interest in a printed book costing $2. I advise you absolutely against this kind of blunting method of publishing. Let's talk up, advertise, etc, the coming book, and have it out, by say March. Ok? If he can afford the few hundred dollars it will cost, I think it's a fine thing [Dudek to Souster, 20 November 1956]." Souster, however, preferred to pay homage to a neglected forebear of modern Canadian poetry, rather than act as a mercenary publisher's agent. "Did I tell you that the Ross book was a joy to read? I've written him to that effect. Irving didn't get it at all – any more than he ever got Williams. Too different from himself I suppose. But to me Ross has some very fine individual processes there; and certainly takes his place (as you say) as the anticipator of Scott & Smith; also as one "in the Amer. vein" which they are not. You have an eye for poetry, you bastard, which so-called critics might envy. Thanks for this job [Dudek to Souster, 3 January 1957]." In a letter to Ralph Gustafson dated 6 February 1957, Ross commented: "Regarding* Experiment, *the remarks at the end are entirely Souster's. I wanted him to mention Raymond Knister and Dorothy Livesay in referring to American influences in the twenties (*A Literary Friendship, *letter 42)." William Wrighton Eustace Ross (1894–1966) published two earlier collections:* Laconics *(1930: Overbrook Press, Ottawa); &* Sonnets *(1932: Heaton Publishing Company, Toronto) both attributed to "E. R."*




With best wishes
George Ellenbogen '58

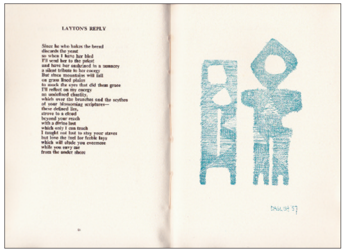
Fuck you –
Peter Daglish


NUMBER THREE
McGILL POETRY SERIES
Editor: Louis Dudek

WINDS OF UNREASON

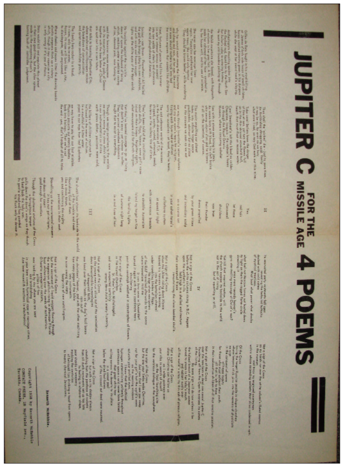
by
George Ellenbogen
Drawings by Peter Daglish

McGill Poetry Series
Montreal



LAYTON'S REPLY

Since he who bakes the bread
discards the yeast
so when I have her bled
I'll send her to the priest
and have her enshrined in a nunnery
a silent tribute to her energy
But since mountains will fall
on grass lined plains
to mock the eyes that did them grace
I'll reflect on my energy
an undefined chastity,
which over the branches and the scythes
of your blossoming scriptures—
these defined lies,
strove to a cloud
beyond your reach
with a divine lust
which only I can teach
I taught not lust to stay your staves
but love the fuel for feeble lays
which will elude you evermore
while you envy me
from the under shore



JUPITER C FOR THE MISSILE AGE 4 POEMS

JUPITER C FOR THE MISSILE AGE 4 POEMS

1957

a11 | *Combustion 1* | *January 1957*

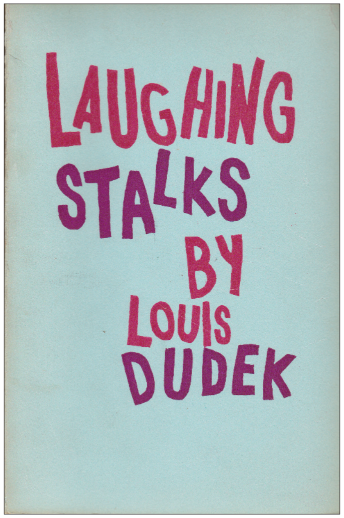
62 COMBUSTION Number One January, 1957
8 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
The inaugural issue "distributed solely by mailing list". See p90 for details.

A22 | *The Eye of the Needle* | *January 1957*

63 THE EYE | • of the needle | satires | sorties | sundries | BY F.R. SCOTT | CONTACT PRESS MONTREAL 1957
72pp sewn in five gatherings glued in letterpress card covers; 229 × 151 × 5 mm.
COPYRIGHT PAGE *"Copies of this book available from* CONTACT PRESS, *| 28 Mayfield Avenue, Toronto, or from the | Classic Book Shop, 1380 St Catherine W, Montreal."*
The third separate volume of poetry by the cofounder & editor of Preview *(1942–5), professor (& later Dean) of constitutional law at McGill University Law School, & cofounder & national chairman of the* CCF *(1942–50), Francis Reginald Scott (1899–1985). Appearing on the heels of* Poets 56, *which included poems by his son Peter Dale Scott, this selection of largely previously-published satires was independently undertaken by the author, possibly at the urging of Phyllis Webb. At 22 she had been an unsuccessful* CCF *candidate in the British Columbia election (1949), while Scott was national chairman of the party, his subsequent encouragement prompting her move to Montreal the following year. Scott's collection is almost identical in format & size to* Trio *(1954), her first book appearance – a volume produced at Welmar Press near McGill, under the supervision of a recent student of Dudek's (Michael Ripsman). However, Seymour Mayne recalls that Scott's book was produced at Kleinman Press, 107 Rachel Street East. A nice copy, clean & square; uncommon thus (considering the yellow covers).*
NOTE *"Every Sunday night, Frank would have a soiree. A beautiful house in Westmount. He was the one with position and power. A lovely wife, Marion. And an equally lovely mistress, Phyllis Webb, tall and elegant [Aviva Layton quoted by Michael Posner in* Leonard Cohen, Untold Stories: The Early Years, *2020: Simon & Schuster, p66]." As his son Peter recalled, "My father would brag to me about his philandering [op cit, p66]," Phyllis adding, "That was kind of awkward, because Peter Scott was quite attracted to me, and when he was trying to seduce me, I had to tell him—"It's your father," though subconsciously he must have known [op cit, p67]." She was two years older than her young suitor (& 28 years younger than his dad). "FR Scott's satires also in production, in Montreal [Louis Dudek to Raymond Souster, 20 November 1956]." Two months later W.W.E. Ross noted in a letter to Ralph Gustafson, "I'm told Scott has brought out a similar collection of his own* The Eye of the Needle *using the Contact Press name as publisher [6 February 1957]." The earliest review in Scott's bibliography, appeared in* The Canadian Forum *(March 1957) – Desmond Pacey reportedly "condemning Ryerson Press [sic] for their use of cheap paperback publications for a poet of Scott's stature [Robert Still,* F.R. Scott: An Annotated Bibliography, D9*]." Further evidence that the author produced & distributed the book independently appears on the copyright page where he*

notes that copies are available at Louis Melzack's flagship Classic Book Shop on St Catherine St. At this point in Contact history, Dudek had entered into a proprietary arrangement with the owner of the Antique Book Shop at 2062 McGill College Avenue (just south of the Roddick Gates onto campus). "By the way, our man at Antique Book Shop, who handles all our mailing (very important job) tells me he got back a batch of library orders which he had sent, with a note that you had [already] sent the stuff from Toronto. How can that be? We've got to clear this up & avoid it absolutely because the Antique man gets more trouble than money out of working for us and with this additional mess has threatened to give up the Contact books [Dudek to Souster, 7 October 1957]." Ultimately one of Canada's pre-eminent antiquarian booksellers, George Grant Woolmer, continued to front for the press before moving further south (to 1436 McGill College Avenue).

64 **THE EYE | • of the needle | satires | sorties | sundries | BY F. R. SCOTT | CONTACT PRESS MONTREAL 1957**
72pp sewn in five gatherings glued in letterpress card covers; 229 × 151 × 5 mm.
COPYRIGHT PAGE *"Copies of this book available from* CONTACT PRESS, *| 28 Mayfield Avenue, Toronto, or from the | Classic Book Shop, 1380 St Catherine W, Montreal."*
PRESENTATION COPY *inscribed pointedly to the author's son on ffe, "To Peter Scott – | may he keep his eye | on this needle, | Frank Scott".*
About a very good copy, with a 25mm piece missing at heel of spine, & a closed tear to upper fore-edge.
NOTE *prolific poet & University of California Professor Emeritus, Peter Dale Scott (b. 1929), is also the author of numerous deep state investigations, from* Crime and Cover-Up: The CIA, the Mafia & the Dallas-Watergate Connection *(1977) to* The American Deep State: Big Money, Big Oil & the Struggle for US Democracy *(2014).*

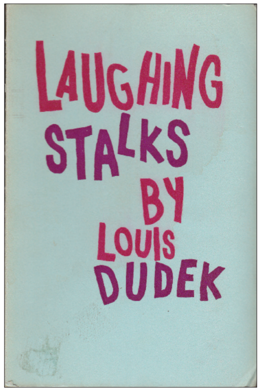


a12 | *Combustion 2* | *April 1957*

65 **COMBUSTION Number Two April 1957**
12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Leading off with an excerpt from 'Howl' by Allen Ginsberg. See p91 for details.

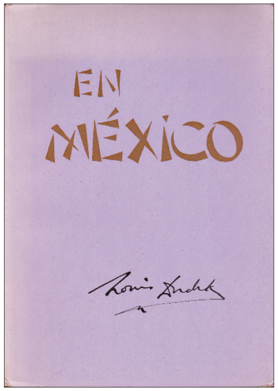
A23 | *Frost on the Sun* | *April 1957*

66 **FROST | ON THE SUN | by | D.G. JONES | CONTACT PRESS | 28 Mayfield Avenue, Toronto**
48pp (top edge red) sewn in three gatherings glued with plain endleaves in letterpress card covers with a letterpress jacket; 218 × 143 × 5 mm.
COPYRIGHT PAGE *"Copyright 1957 by* D. G. JONES. *| Printed in England by Poets' and Painters' Press, | 146, Bridge Arch, Sutton Walk, London* S. E. 1."
CORRECTED *in ink in five places: the "e" in "tubes" struck through (p33, line 11); the "d" in "and" elided (36: 7); the "l" in "unflathomed" struck through (41, penultimate line); the "r" in "break" elided (42: 2); & a "*K*" added to the misprint "*WINTERILL*" in the Contents rear. Another copy in hand includes only three of the five corrections.*



The author's first book, presumably issued in time for his reading at the Greenwich Gallery, 736 Bay St, 23 April 1957 (the first Contact reading). Cover, jacket & title-page are all printed yellow, grey & black, each in a different setting; while the text is on watermarked Welsh mould-made Abbey Mills Greenfield – the first typographically sophisticated Contact production. A nicer than usual copy with all the corrections; jacket only lightly rubbed. WorldCat locates 55 copies (from a suspected printrun of 300).

NOTE *"Doug Jones like* [George] *Ellenbogen has paid me back the cost of the book, so all cash goes to him* [Louis Dudek to Peter Miller, 16 April 1960]." *In a later letter to Miller he qualifies this: "Most of the money I advanced was returned, eg, Doug Jones, who paid me the difference between his costs & sales* [Louis Dudek, 3 April 1963]." *Douglas Gordon Jones (1929–2016) had earned his* BA *at McGill under Dudek (1952). Two years later (3 July 1954), the Montreal poets would congregate at his cottage – Keewaydin – on Paudash Lake in Ontario (half an hour west of Bancroft, where he was born), for their first poetry festival, a prelude to the historic 1955 Writers' Conference at Queen's University in Kingston. His wife the noted artist Betty Jane 'Kim' Kimbark – later Mrs Michael Ondaatje – may be responsible for the fine design of his first book. He subsequently taught at the University of Guelph (where the Dudek-Layton anthology,* Canadian Poems 1850–1952, *was prescribed) & was one of only two contributors to* Poets 56 *who garnered individual volumes from the press (with Daryl Hine, whose second book was issued by Contact Press for Dudek's McGill Poetry Series, similar in format & production to* Frost on the Sun*). Reprinting nine poems from the present book, Jones's second collection,* The Sun Is Axeman *(1961), is dedicated to Dudek. Commenting on* Poets 56 *he noted, "Jones has considerable finish, a pleasant character. Not much bounce inside him, unfortunately. But I like him* [Dudek to Souster, 3 March 1956]."



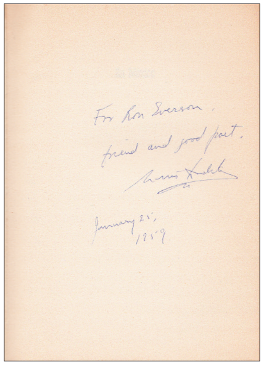
A24 | *The Carnal and the Crane* | *April 1957*

67 **THE CARNAL | AND THE CRANE |** ***by*** **| DARYL HINE | MCGILL POETRY SERIES | MONTREAL**
52pp (top edge red) sewn in three gatherings glued with plain endleaves in letterpress card covers with a matching jacket; 221 × 147 × 5 mm. Note that the front free-endleaf bears a printed notice on the verso: "Cover designed by Betty Sutherland".

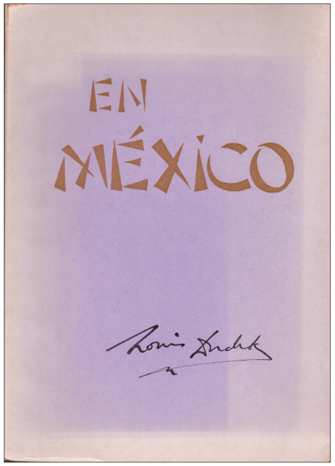
COPYRIGHT PAGE *"Copyright by Daryl Hine, 1957. | Published for the McGill Poetry Series by Contact Press, | 28 Mayfield Avenue, Toronto | Printed by Poets' and Painters' Press, 146, Bridge Arch, | Sutton Walk, London* S.E.1. *England."*

The author's second book, issued spring 1957 as the second volume in the McGill Poetry Series edited by Louis Dudek, in a suspected edition of 300 copies; presumably in tandem with (or near in date to) the preceding title. Title-page & section title are both printed red & black; with the text leaves of watermarked mould-made Chantry. A student of Dudek's, the author graduated from McGill in 1958. A nice copy (WorldCat locating 79 copies).

NOTE *both the Jones & Hine books are advertised together as "new publications" inside the lower cover of Dudek's new little mag, Delta 1 (October 1957, p28), his end-notes revealing that Hine's book "was published in spring". His assessment of Hine's work in* Poets 56 *qualifies the book's inclusion in the McGill series, "Daryl Hine is dense, dense. Extremely ambitious for "the" poem – hence the heaviness and length of them. Extremely over-brained. But then, really musical, subtle-minded, and deeply imaginative. This is the type of the new Canadian poetry (what*


For Ron Everson,
friend and good poet,
Louis Dudek
January 25,
1959

I secretly consider is the disease), ie, the highly intellectualized, and competent, poetry that follows what we did, as in America, the Ransoms, the Tates, and Schwartzes etc followed the joyful generation of the Cummingses, Williamses, and Sandburgs [Louis Dudek to Raymond Souster, 3 March 1956].”



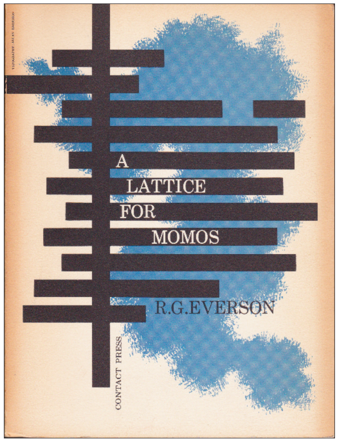
a13 | *Combustion 3* | *July 1957*

68 **COMBUSTION NUMBER THREE JULY–SEPTEMBER 1957**
10 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Opening with a translation of Rene Char by W.W.E. Ross. See p91 for details.

a14 | *Combustion 4* | *October 1957*

69 **COMBUSTION NUMBER FOUR OCTOBER–DECEMBER 1957**
10 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Including two poems by Gary Snyder. See p92 for details.

1958



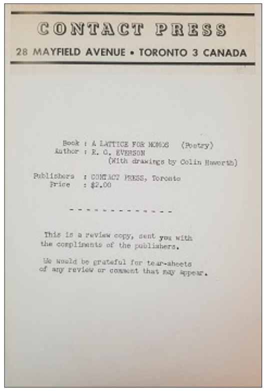
a15 | *Combustion 5* | *January 1958*

70 **COMBUSTION NUMBER FIVE JANUARY 1958**
12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Opening with a translation of Octavio Paz by Peter Miller. “Combustion is distributed free solely by mailing list.”

A25 | *Winds of Unreason* | *March 1958*

71 **WINDS OF UNREASON | by | George Ellenbogen | Drawings by Peter Daglish | McGill Poetry Series | Montreal**
88pp (top edge red) sewn in six gatherings bound with plain endleaves in gilt-stamped light olive linen with illustrated jacket on deckled stock; 235 × 161 × 14 mm.
COPYRIGHT PAGE *“Copyright by George Ellenbogen, 1957. | Published for the McGill Poetry Series | by Contact Press, | 28 Mayfield Avenue, Toronto. | Printed in Great Britain | by Poets' and Painters' Press | 146, Bridge Arch, Sutton Walk, London, S.E.1.”*
PRESENTATION COPY *inscribed ffe by poet & artist: “With best wishes – | George Ellenbogen '58 | fuck you – | Peter Daglish”.*
The author's first book, printed three colours on deckled handmade paper (cardboard impression throughout), issued in an undisclosed edition of 300 copies, March 1958. With seven drawings accompanying the text, printed light blue. Graduating from McGill in 1955, he had fellow student Alison Cobban prepare the mss for publication. The last of five student monographs issued in the first phase of press 'expansion' (1956/7) – ie, beyond publications

by the editors alone (excepting Trio*) – in company with books by Leonard Cohen, Henry Moscovitch, Doug Jones & Daryl Hine. Distinguishing this 'service' from professional press titles, led Dudek to initiate the McGill Poetry Series, which he originally envisioned as Contact's cadet imprint (for its first four titles). Frequently encountered signed but seldom by both author & artist; exceptional thus (58 copies in WorldCat). Jacket a bit dusty rear.*
NOTE *"I published my first book when I was 21 years old [actually 23] and I was so full of myself, thinking 'what a wonderful writer I am' – not a good attitude. We had mentors who were the father figures of an avant-garde movement in Montreal who were really indulgent of myself and others as they wanted to be encouraging [George Ellenbogen interviewed by Nermine Abdulhafiz, 26 May 2015]." Renowned British artist & jazzman Peter Daglish (1930–2016) –* not *Peter Dalglish – was studying at École des Beaux Arts in Montreal at the time (1956–60).*
"We have now in the press, as you know, George Ellenbogen's book, Winds of Unreason. *This is a McGill Poetry Series book. It will be a de luxe edition of 90 pp on handmade paper, 300 copies hard-bound, 200 soft, with a set of about a dozen line engravings inside [Louis Dudek to Raymond Souster, 9 February 1958]." The paperbacks were never done.*



CONTACT PRESS
28 MAYFIELD AVENUE • TORONTO 3 CANADA

Book : A LATTICE FOR MOMOS (Poetry)
Author : R. G. EVERSON
(With drawings by Colin Haworth)

Publishers : CONTACT PRESS, Toronto
Price : $2.00

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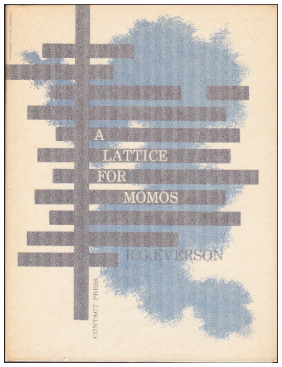
This is a review copy, sent you with the compliments of the publishers.

We would be grateful for tear-sheets of any review or comment that may appear.

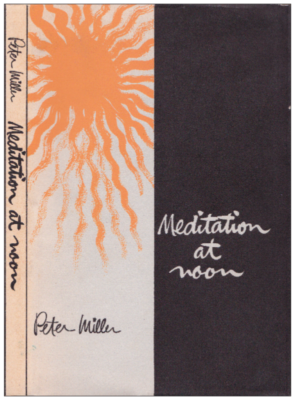


a16 | *Combustion 6* | *April 1958*

72 **COMBUSTION NUMBER SIX APRIL 1958**
10 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Opening with Kenneth McRobbie's 'Homage to Rexroth'. See p93 for details.

A26a | *Jupiter C* | *watermarked stock, folded inward* | *spring 1958*

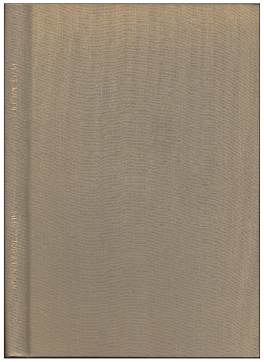
73 **JUPITER C | FOR THE | MISSILE AGE | 4 POEMS | … | Kenneth McRobbie.**
[2pp] sheet; 350 × 492 mm (broadside).
COLOPHON *"Copyright 1958 by Kenneth McRobbie* | CONTACT PRESS, *28 Mayfield Ave,* | *Toronto, Canada." The author's first separate publication, offset black on lightweight off-white stock, watermarked "Revenue Bond"; this copy folded twice into four panels (with text facing inward). Advertised in Delta 5 (October 1958) as "just published". Save for a small snag along the mid-fold, a clean copy of the preferred issue; WorldCat tracing a mere 16 copies.*
NOTE *emigrating from Britain in 1953, Kenneth McRobbie (b. 1929) became secretary for much of the Greenwich Gallery/Contact Poetry Reading Series (23 April 1957 – 28 April 1962) maintaining the schedules, accounts & correspondence with Canada Council Arts Supervisor, Peter Dwyer. During the 1960/1 season he went abroad, with John Robert Colombo filling in until his return. He also read in the first series (sixth event), on a bill with Peter Miller (22 February 1958); while his interest in Hungarian literature augmented the group reading of translations from Hungarian two months later (25 April 1958). With the added editorial demands of his new little magazine Delta – not to mention the recently-established McGill Poetry Series – & printing the early issues of the magazine as well as his book,* Laughing Stalks *(1958), Louis Dudek was becoming increasingly overwhelmed as managing director of Contact Press. He'd been to Toronto to read in the series just before McRobbie (25 January), presumably agreeing to or confirming a submission from him at the time. His one reference to it appears in a letter*

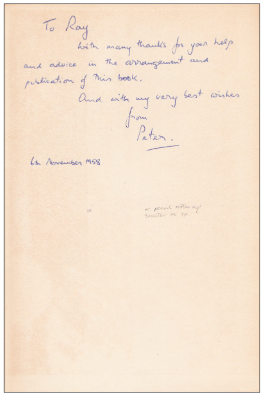


to Souster dated two weeks later (9 February 1958), "McRobbie's MS *will have to wait for revisions." Might it have been a book-length project ultimately pared down under duress, to a broadside (the only such ephemeral title under their imprint)? Not long after, at Souster's urging, Av Isaacs (host of the reading series) issued the first of his Gallery Editions,* Eyes without a Face *by Kenneth McRobbie (May 1960), collecting 36 poems (with 'Jupiter C').*

A26b | *Jupiter C | plain stock, folded outward | spring 1958*

74 **JUPITER C | FOR THE | MISSILE AGE | 4 POEMS | … | Kenneth McRobbie.**
[2pp] sheet; 350 × 492 mm (broadside).
COLOPHON *"Copyright 1958 by Kenneth McRobbie |* CONTACT PRESS, *28 Mayfield Ave, | Toronto, Canada." The author's first separate publication, offset black on lightweight blue-white stock; this copy folded twice into four panels (with text facing outward). Minor press offsetting plus a tiny closed edge-tear, else remarkably nice; WorldCat tracing 16 copies.*
NOTE *sheet-size & impression suggest it was printed offset on an A.B. Dick Multilith press. The author recalls that about 200 copies were produced at a small printshop in Toronto (possibly in April 1958). "I was 'moved' by an exhibition of US missiles outside the Royal Ontario Museum, in the grounds [email, 16 September 2022]." While I've been unable to locate details of this exhibition, recently-elected Prime Minister John Diefenbaker – whose non-confidence re-election 31 March 1958 resulted in a historic majority government – announced the acquisition of 56 American* BOMARC *missiles for Canada's air defense system (23 September 1958), following the founding of the North American Air Defense Command (*NORAD*), 12 May 1958. Ærospace innovator, A.V. Roe Canada Ltd, had only recently unveiled the prototype of their supersonic Avro* CF*-105 Arrow (4 October 1957), Canada's initial answer to Cold War defense, with its inaugural flight occurring just six days before the election (25 March 1958). Yet less than a year later, Diefenbaker inexplicably scrapped the programme (black Friday 20 February 1959), ordering the unnecessary destruction of all five operational Arrows & the new* RL*-206, together with their jigs & tools. Presumably the exhibition of the* BOMARC *missiles at the museum was staged in anticipation of their introduction into Canada, as a public relations strategy. "A member of the Redstone rocket family, Jupiter-C was designed by the US Army Ballistic Missile Agency (*ABMA*), under the direction of Wernher von Braun. Three Jupiter-C flights were made [1956/7] followed by three satellite launches (Juno I). All were launched from Cape Canaveral, Florida [*WIKIPEDIA*]." Canada's* BOMARC *missiles were however never armed: "Diefenbaker did not want nuclear weapons on Canadian soil. Nor did many Canadians. So the nose cones of the missiles were filled with sand" – Randy Richmond & Tom Villemaire,* Colossal Canadian Failures: A Short History of Things that Seemed Like a Good Idea at the Time *(2002; Hounslow Press, p59). "McRobbie used a similar design for his subsequent broadside,* Just Before Free Trade *(1989: Tunnel Mountain Editions, Winnipeg). The copy of* Jupiter C *sent to Charles Olson elicited a response that prompted McRobbie's visit to Gloucester (summer 1959) "to meet him, and also to sound him out about coming to Toronto to give a poetry reading ['Charles Olson: Recollections and Reflections', Minutes of the Charles Olson Society #6, October 1994, p13]." As noted in this memoir, "The broadsheet was designed to be folded & mailed out to politicians, reviewers, & poets. Among the latter, more replies had come in from Americans than Canadians, including Ginsburg [sic] and Levertov whom I would meet a few months later when organizing a reading at the YMHA in New York."*

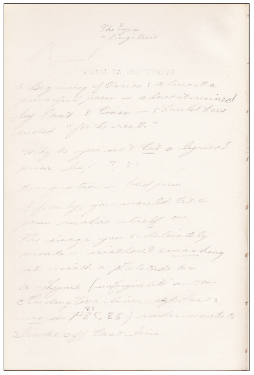


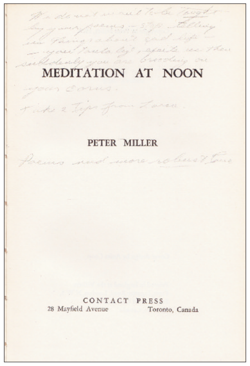


To Ray
with many thanks for your help and advice in the arrangement and publication of this book.
And with my very best wishes
from
Peter.

6th November 1958

w. pencil notes by Souster on t.p.

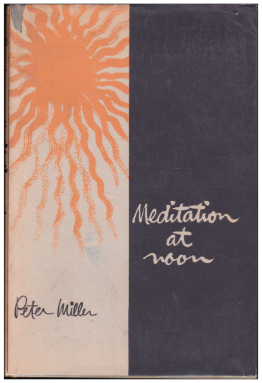


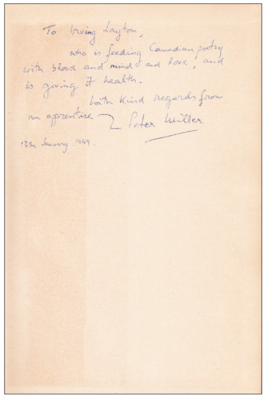


MEDITATION AT NOON

PETER MILLER

CONTACT PRESS
28 Mayfield Avenue Toronto, Canada





To Irving Layton,
who is feeding Canadian poetry
with blood and mind and love, and
is giving it health.
With kind regards from
an apprentice — Peter Miller
13th January 1959.

a17 | *Combustion 7* | *August 1958*

75 **COMBUSTION NUMBER SEVEN AUGUST 1958**
11 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Includes a poem by Martin Gray from his Serif Press book Poems *(1958). See p93 for details.*

A27 | *Crêpe-Hanger's Carnival* | *August 1958*

76 **CRÊPE-HANGER'S CARNIVAL: selected poems 1955–58 by | Raymond Souster, in an edition of 100 copies signed | by the author, of which this is number [41, in blue ink] | Price one dollar, from CONTACT PRESS, 28 Mayfield Ave | Toronto 3, Canada. This book is for Louis Dudek and | Irving Layton. [signed in blue ink]**
65 leaves mimeographed recto; hand-punched & secured with two brass fasteners into unprinted tan construction paper covers; 281 × 216 × 9 mm.
ASSOCIATION COPY *ex-libris Fred Cogswell, with his ink shoulder notes indicating that it was a review copy – his review appearing in* The Fiddlehead *#40 (spring 1959, pp53–5). Only two other reviews are cited by Souster's bibliographer, the first by Louis Dudek in* Delta *5 (October 1958) & last by Northrop Frye (July 1959).*
The author's eleventh separate book collecting 194 poems, produced August 1958 [WHITEMAN A13]. *Whiteman further notes that "all copies seen are uniformly bound" in plain black covers, making this an unrecorded variant (copy 62 also noted in this binding). A clean copy, save for the notes, with upper cover chipped. It appears that the cover as originally bound became detached, prompting Cogswell to turn & resecure it with the same fasteners, along the original fore-edge. A seminal review copy.*
NOTE *"Received both* Combustion *and* Carnival*.... The* Carnival *is another thing, a real carnival, and certainly your best – or are comparisons necessary? But it's an amazing collection. I don't find a bad poem in it. I just sat down and read on and on and could not stop till I was finished. It gives me a real feeling of poetry. Surprising because – I might as well confess I thought you had come to a stand-still after the Selected; that you had nowhere to go; that you were probably writing more of the same thing but not as good. (These were my private thoughts.) Now this book is a real eye-opener. I put you down now as the most difficult poet to understand in Canada!!"— Louis Dudek to Raymond Souster (22 August 1958). Dudek's review of the book in Delta 5, 'Frye Again (But Don't Miss Souster)', challenges Frye to review it himself.*

A28a | *Laughing Stalks* | *state without endleaves* | *September 1958*

77 ***Laughing Stalks | by | Louis Dudek | Contact Press | 28 Mayfield Avenue Toronto, Canada***
[124pp]: [iv], 120 (last leaf blank); sewn in eight gatherings bound with plain endleaves in letterpress card covers with yapp edges; 218 × 143 × 10 mm.
COLLATION: A–H⁴ with the preliminary blank (A1) & the terminal blank (H4) as pastedowns (bulking the collation to 128pp).

COPYRIGHT PAGE *"Copyright by the author, 1958. | Designed and printed on the Delta Press, Montreal. | Cover by Betty Sutherland."*

The author's sixth or seventh book handset & printed in his basement in a suspected edition of 300 copies (WorldCat locating 77 copies). Announced for September release in Delta 4 (July 1958) & as "just published" in Delta 5 (October 1958). The earliest reviews appear to date from November 1958, while the poem 'The World Again' (p56) is subscribed with the date May 1958. A clean copy of the presumed first state of the binding, with backstrip toned as usual. White binder's tape has been added to reinforce the upper joint (within) with the lower joint cracked but untaped (demonstrating the reason for the later recourse to endleaves).

NOTE *"Also to let you know that I Clodovicus Delta for Dudek have bought a* printing press *which is now stowed away in the cellarage, upon which I intend to move into the crowded little (Canadian) magazine market, so push over a little please.…It's a magazine in which I'll be able to bring out my newfoundlings (from McGill etc) and to develop my own viewpoint a little more clearly.…A mere 25 cents a copy [Louis Dudek at 1143 Sixth Avenue, to Raymond Souster, 26 July 1957]." Delta Magazine would prevail for 26 issues from October 1957 to October 1966. "It's a platen press, with mag page size about 6 × 9 [Louis Dudek to Tobie Steinhouse, 20 February 1960,* Eternal Conversations, *p209]". He owned the press for just under six years. "I bought an old Chandler & Price printing press and installed it in my basement in Verdun, Montreal's working-class suburb. The press was not too noisy, I loved the smell of printer's ink, so that on this press I printed the early numbers of the magazine as well as my own satirical poetry* Laughing Stalks. *Eventually the work became too demanding and I went to a downtown printer for the job [Louis Dudek, 'Beginnings',* Eternal Conversations, *p276]". At length, "I've just sold my printing press to a lad who is setting up shop for himself – one of [Robert] Feher's boys who has quit the master [at Three Star Printing]. I hope this does not make Feher any less efficient. I got $500 for the machine, though I paid $650 about six years ago. Still, I'm glad to get it off my hands – it was rusting away in my in-law's basement, and I don't think I'd ever work with my knuckles for Delta again. The* Laughing Stalks *is the only book I ever printed myself, and bigod it was enough of a lesson. Frankly, we're getting a bargain from our printers [Louis Dudek to Peter Miller, 18 April 1963]." As Dudek informed Souster (9 February 1958), "probably I'll print off a few hundred copies of the forgotten* Laughing Stalks *as soon as the teaching semester ends", lending to the presumption that much of the work was done throughout the summer.*

A28b | *Laughing Stalks | state with endleaves | September 1958*

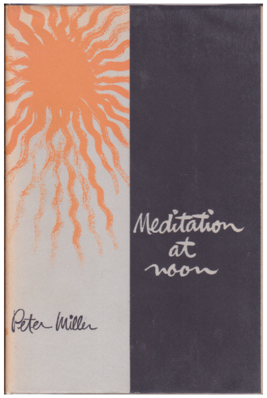
78 ***Laughing Stalks | by | Louis Dudek | Contact Press | 28 Mayfield Avenue Toronto, Canada***

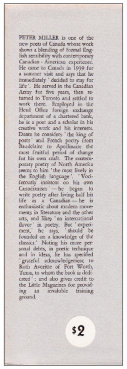
[124pp]: [vi], 118; sewn in eight gatherings bound with plain endleaves in letterpress card covers with yapp edges; 218 × 143 × 10 mm.

COLLATION: A–H⁴ with the preliminary blank (A1) & terminal blank (H4) excised before binding (bulking the original collation to 128pp).

COPYRIGHT PAGE *"Copyright by the author, 1958. | Designed and printed on the Delta Press, Montreal. | Cover by Betty Sutherland."*

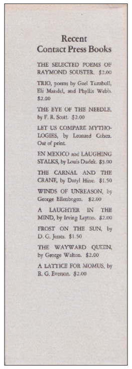
A nice copy of the presumed second state, save for a small splotch at heel of upper cover; with backstrip & lower cover toned.





PETER MILLER is one of the new poets of Canada whose work shows a blending of formal English sensibility with contemporary Canadian - American experience. He came to Canada in 1939 for a summer visit and says that he immediately 'decided to stay for life'. He served in the Canadian Army for five years, then returned to Toronto and settled to work there. Employed in the Head Office foreign exchange department of a chartered bank, he is a poet and a scholar in his creative work and his interests. Dante he considers 'the king of poets' and French poetry from Baudelaire to Apollinaire the most fruitful period of change for his own craft. The contemporary poetry of North America seems to him 'the most lively in the English language'. 'Vociferously insistent on his own Canadianism' — he began to write poetry after living half his life as a Canadian — he is enthusiastic about modern movements in literature and the other arts, and likes 'an international flavor' in poetry. But 'experiment,' he says, 'should be founded on a knowledge of the classics.' Noting his more personal debts, in poetic technique and in ideas, he has specified 'grateful acknowledgement to Ruth Averitte of Fort Worth, Texas, to whom the book is dedicated'; and also gives credit to the Little Magazines for providing an invaluble training ground.

$2



Recent
Contact Press Books

THE SELECTED POEMS OF RAYMOND SOUSTER. $2.00

TRIO, poems by Gael Turnbull, Eli Mandel, and Phyllis Webb. $2.00

THE EYE OF THE NEEDLE, by F. R. Scott. $2.00

LET US COMPARE MYTHOLOGIES, by Leonard Cohen. Out of print.

EN MEXICO and LAUGHING STALKS, by Louis Dudek. $3.00

THE CARNAL AND THE CRANE, by Daryl Hine. $1.50

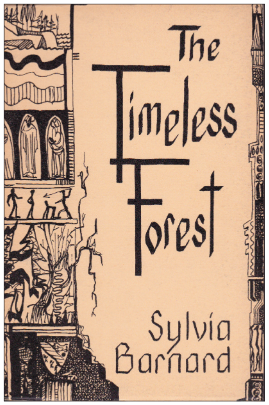
WINDS OF UNREASON, by George Ellenbogen. $2.00

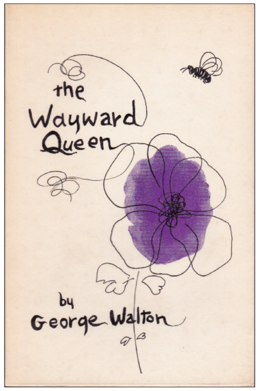
A LAUGHTER IN THE MIND, by Irving Layton. $2.00

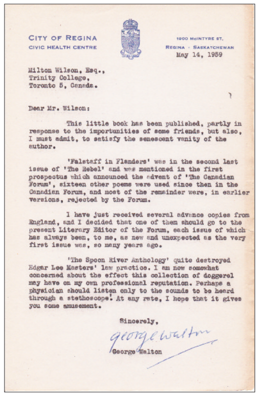
FROST ON THE SUN, by D. G. Jones. $1.50

THE WAYWARD QUEEN, by George Walton. $2.00

A LATTICE FOR MOMUS, by R. G. Everson. $2.00







CITY OF REGINA
CIVIC HEALTH CENTRE

1900 McINTYRE ST.
REGINA · SASKATCHEWAN
May 14, 1959

Milton Wilson, Esq.,
Trinity College,
Toronto 5, Canada.

Dear Mr. Wilson:

This little book has been published, partly in response to the importunities of some friends, but also, I must admit, to satisfy the senescent vanity of the author.

'Falstaff in Flanders' was in the second last issue of 'The Rebel' and was mentioned in the first prospectus which announced the advent of 'The Canadian Forum', sixteen other poems were used since then in the Canadian Forum, and most of the remainder were, in earlier versions, rejected by the Forum.

I have just received several advance copies from England, and I decided that one of them should go to the present Literary Editor of the Forum, each issue of which has always been, to me, as new and unexpected as the very first issue was, so many years ago.

'The Spoon River Anthology' quite destroyed Edgar Lee Masters' law practice. I am now somewhat concerned about the effect this collection of doggerel may have on my own professional reputation. Perhaps a physician should listen only to the sounds to be heard through a stethoscope! At any rate, I hope that it gives you some amusement.

Sincerely,
George Walton
George Walton

NOTE *"There are only parts of my published books that I can think of with pleasure as being read by other people, and I often think of withdrawing all the remaining books from circulation for this reason.…It's a pity to have people pay money for lousy books.* Mexico *is all right as a poem, but I've always hated the way that book was produced (a mess by those people in London). And* Laughing Stalks *contains too much nonsense; yet it's read more than any other book by me, and gives people a completely mistaken idea of the poetry. How about burning what's left of the edition – at least we'll have one book in extreme demand [Louis Dudek to Raymond Souster & Peter Miller, 19 May 1965]."*

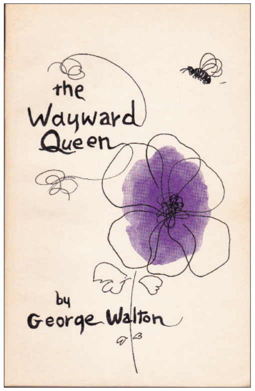
A29 | *En México* | *September 1958*

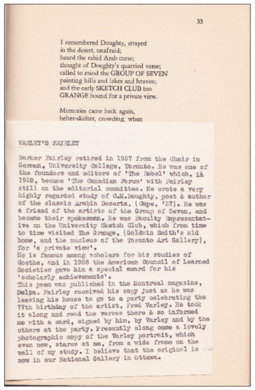
79 **EN MÉXICO | by | Louis Dudek | Drawings | by | Zygmunt Turkiewicz | Contact Press | 28 Mayfield Avenue Toronto, | Canada**
80pp (last leaf blank) sewn in five gatherings bound with plain endleaves into letterpress card covers with printed upper flap & yapp edges; 247 × 175 × 7 mm.
COPYRIGHT PAGE *"Copyright 1958. Printed in England for | Contact Press by Poets' and Painters' | Press, 146 Bridge Arch, Sutton Walk, | London, England. | Cover design by Betty Sutherland."*
The author's sixth or seventh book issued fall 1958 (the earliest reviews appearing in November). Listed in Delta 5 (October 1958) as "just published". The title-page is printed silver, gold & black, with text leaves of watermarked Welsh mould-made Abbey Mills Greenfield. The front flap includes text, concluding with "he has published a book of satires, Laughing Stalks, *this year". As new, save for fading to the mauve covers, as usual.*
NOTE "Mexico *is all right as a poem, but I've always hated the way that book was produced (a mess by those people in London)"—Louis Dudek to Raymond Souster & Peter Miller (19 May 1965). Resulting in subsequent Contact titles being printed elsewhere.* En México *&* Laughing Stalks *are among the last books with covers by Betty Sutherland, who would leave shortly for California (with Avi Boxer). Her move, which resulted in part from Irving Layton's burgeoning relationship with Aviva Cantor, was triggered by the loss of years worth of her work in a fire at Leonard Cohen's short-lived Four Penny Gallery, Bookshop & Coffee House at 1473 Stanley Street. The fire, which started in the dry cleaner's on the main floor, presumably consumed Contact books as well, as Cohen was noted for selling his work in the gallery. It was Betty's first solo exhibition – mounted with the assistance of Cohen's partners, Lenore Schwartzman & Morton Rosengarten – a review in the Montreal Gazette, from an advance viewing – appearing 8 November 1958 (p26). "The gallery was about to open an exhibit of my mother's art, ten years' worth of work, a solo show, a big deal. The night before the opening, there was a fire. All the paintings except one or two, which were scorched, were destroyed – a lifetime worth of work. I remember her getting the phone call, and the absolute horror of it, the complete wringing out of her life which that represented [Max Layton quoted in* Leonard Cohen, Untold Stories, *p132]." Two years later (13 June 1960), Bicycle Bob Silverman would open his legendary Seven Steps Book Shop up the block at 1430 Stanley, which rapidly became home to the Montreal poets & a prime outlet for Contact books in Montreal: "a new bookstore in Montreal carrying a complete line of Contact books [Delta 11, spring 1960, lower cover]".*

80 **EN MÉXICO | by | Louis Dudek | Drawings | by | Zygmunt Turkiewicz | Contact Press | 28 Mayfield Avenue Toronto, | Canada**
80pp (last leaf blank) sewn in five gatherings bound with plain endleaves into letterpress card covers with printed upper flap & yapp edges; 247 × 174 × 7 mm.
COPYRIGHT PAGE *"Copyright 1958. Printed in England for | Contact Press by Poets' and Painters' | Press, 146 Bridge Arch, Sutton Walk, | London, England. | Cover design by Betty Sutherland."*
PRESENTATION COPY *inscribed ffe in blue ink, "For Ron Everson | friend and good poet, | Louis Dudek | January 25, | 1959".*
A focal association copy both from the prospect of their intimate friendship & the fact that Everson's Contact book was simultaneously in production. Considering their closeness, this inscription might argue for a later publication date, but the earliest review appeared in Saturday Night 73, pp34/5 (8 November 1958). A clean copy within; covers considerably faded, with a short split at crown of spine.

A30a | *A Lattice for Momos | paper issue | October 1958*

81 **A | LATTICE | FOR | MOMOS | R.G. EVERSON | Foreword by Louis Dudek | Drawings by Colin Haworth | CONTACT PRESS | 28 Mayfield Avenue, | TORONTO 3, Canada**
[72pp]: [x], 62 (last leaf blank); sewn in five gatherings glued without endleaves into plain card covers, glued at the spine into an illustrated card jacket on uncoated stock with yapp edges & printed flaps ($2.00); 211 × 159 × 8 mm.
UPPER FLAP *"Also | by |* R.G. EVERSON *| with | drawings by | Colin Haworth |* THREE DOZEN POEMS *| $2.00 |* CONTACT PRESS *| 28 Mayfield Avenue | Toronto 3 | Canada".*
LOWER FLAP *"Opposite the | title page of this volume | is Haworth's drawing |* OCTOBER PROSPECT *| from the 1958 | Spring Exhibition of | the Montreal Museum | of Fine Arts. | Printed by |* CAMBRIDGE PRESS LIMITED, *| Montreal, Canada".*
ASSOCIATION COPY *ex-libris Robert Weaver with his signature of ownership on flyleaf.*
The author's second separate volume issued 1958, including 10 monochrome drawings accompanying the text (with another on the lower cover). The paper issue was reserved for review copies (with the jacket price the same as that of the hardcovers); this copy – lacking the slip – is signed on the flyleaf by Robert Weaver, literary host at the CBC (1948–85) & founder & editor of the Tamarack Review (1956–82). Projected for release in January 1959 (Delta 4, September 1958); advertised in Delta 5 (October 1958) as just published. Toned along spine & fore-edge, else tight & clean.
NOTE *Ronald Gilmour Everson (1903–92) was involved in the Montreal public-relations firm, Johnston, Everson & Charlesworth (1936–63) – publishers of a deluxe Christmas edition of E.J. Pratt's patriotic lament,* Dunkirk *(1941, 300 copies). His firm was collaborating at the time, in the wartime propaganda campaign initiated by William Stephenson (head of British Security Coordination) under the umbrella of the British Information Service in New York – staffed with writers – putting Everson in close contact with Peter Dwyer, later Arts Supervisor for the Canada Council. He also edited the monthly opinion journal, The Printed Word. A close friend of Louis Dudek,*



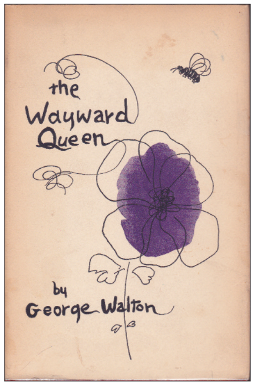

33

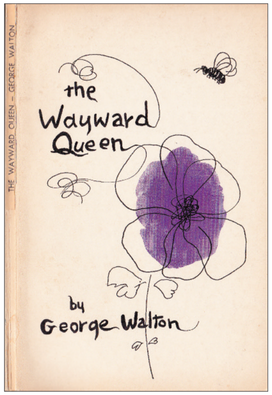
I remembered Doughty, strayed
in the desert, unafraid;
heard the rabid Arab curse;
thought of Doughty's quarried verse;
called to mind the GROUP OF SEVEN
painting hills and lakes and heaven;
and the early SKETCH CLUB too
GRANGE bound for a private view.

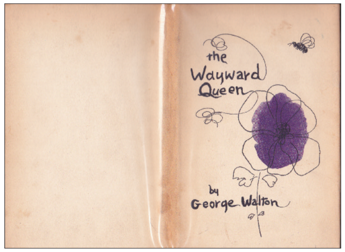
Memories came back again,
helter-skelter, crowding, when

VARLEY'S FAIRLEY

Barker Fairley retired in 1957 from the Chair in German, University College, Toronto. He was one of the founders and editors of 'The Rebel' which, in 1920, became 'The Canadian Forum' with Fairley still on the editorial committee. He wrote a very highly regarded study of C.M.Doughty, poet & author of the classic Arabia Deserta, (Cape, '27). He was a friend of the artists of the Group of Seven, and became their spokesman. He was Faculty Representative on the University Sketch Club, which from time to time visited The Grange, (Goldwin Smith's old home, and the nucleus of the Toronto Art Gallery), for 'a private view'.
He is famous among scholars for his studies of Goethe, and in 1958 the American Council of Learned Societies gave him a special award for his 'scholarly achievements'.
This poem was published in the Montreal magazine, Delta. Fairley received his copy just as he was leaving his house to go to a party celebrating the 77th birthday of the artist, Fred Varley. He took it along and read the verses there & so informed me with a card, signed by him, by Varley and by the others at the party. Presently along came a lovely photographic copy of the Varley portrait, which even now, stares at me, from a wide frame on the wall of my study. I believe that the original is now in our National Gallery in Ottawa.







they would often vacation together with their wives. Artist Colin Haworth (1916–98), an associate in the firm back to 1941, illustrated Everson's first five books. As with his earlier collection – Three Dozen Poems *– this book was designed by Allan Harrison at Cambridge Press & paid for by the author, printers for his firm. Six years earlier he had recommended Cambridge to Dudek for* Cerberus*, their quote of $640 (as opposed to $300 from Réal Lucas) illustrating the considerable saving for an independent smallpress in resorting to the cottage rather than the commercial printer. That Everson had undertaken his Contact book on his own (with encouragement from the editors) is shown by the flap note for the availability of his earlier book, from Contact Press. Like Frank Scott, he was intent on demonstrating support for the progressive concept of a poets' cooperative press, by climbing aboard – an equally important effect that Contact Press had on the cultural landscape of the day. Gratitude to Charles Seluzicki for an image of the missing review slip. "Bob Weaver took a group of mine for Tamarack, which came as a shock as I hadn't sent the stuff to them, but in response to an invitation to show him some recent work for Anthology [CBC literary programme]. Hope this means Tamarack is opening up a little, it certainly needs it [Raymond Souster to Louis Dudek, 13 April 1959]." Canadian-born spymaster William Samuel Clouston Stanger (1897–1989), aka Sir William Stephenson (surname of his foster parents), has gone down to history as the man known as Intrepid (or as Montgomery Hyde maintained, the original James Bond).*

A30b | *A Lattice for Momos* | *cloth issue* | *October 1958*

82 **A | LATTICE | FOR | MOMOS | R.G. EVERSON | Foreword by Louis Dudek | Drawings by Colin Haworth | CONTACT PRESS | 28 Mayfield Avenue, | TORONTO 3, Canada**

[72pp]: [x], 62 (last leaf blank); sewn in five gatherings bound with grey endleaves into gilt-stamped teal linen, in an unattached illustrated jacket on high-gloss coated cardstock ($2.00 on flap) protected against scratches with a grooved glassine wrapper; 212 × 162 × 12 mm.

UPPER FLAP *"Also | by |* R. G. EVERSON *| with | drawings by | Colin Haworth |* THREE DOZEN POEMS *| $2.00 |* CONTACT PRESS *| 28 Mayfield Avenue | Toronto 3 | Canada".*

LOWER FLAP *"Opposite the | title page of this volume | is Haworth's drawing |* OCTOBER PROSPECT *| from the 1958 | Spring Exhibition of | the Montreal Museum | of Fine Arts. | Printed by |* CAMBRIDGE PRESS LIMITED, *| Montreal, Canada".*

INSCRIBED *flyleaf, "for Charles | Ron".*

Commercial issue of the author's second book, produced in 1958 in a presumed edition of 500 copies (WorldCat tracing 82). A relatively common issue, this copy remains as new, save for a small closed tear to the glassine rear; exceptional thus.

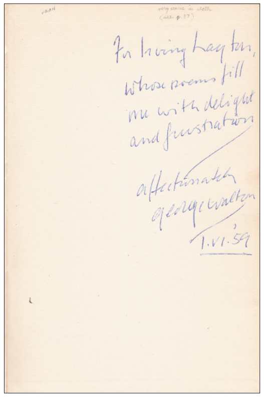
NOTE *"The case of Ron Everson is a case in point. My letter to him was a way out of a tricky situation, caused by the strong reservations that Ray and I have about his poetry: the poetry of a senior poet whom we know well personally. Past books, we feel, have been competent, but have lacked either the fire or the interest shown by the younger poets whom we have been publishing recently. Moreover, whether to illustrate a book is a publisher's decision. Ron may like his books illustrated, and by Colin Haworth, but we surely do not have to agree with him. Yet if Ron paid the shot it would be hard indeed to register disapproval either of the text (in whole or in part) or of the form of the book [Peter Miller to Louis Dudek, 2 October 1964]."*

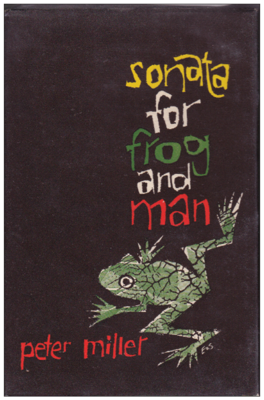
a18 | *Combustion 8* | *November 1958*

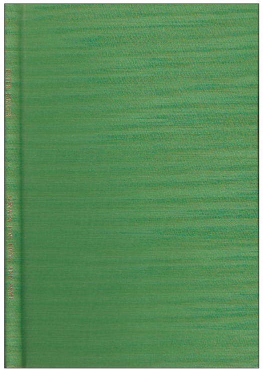
83 **COMBUSTION NUMBER EIGHT AUGUST 1958**
12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Opening with 'A Little Anthology of Contemporary Canadian Poetry'. See p94 for details.

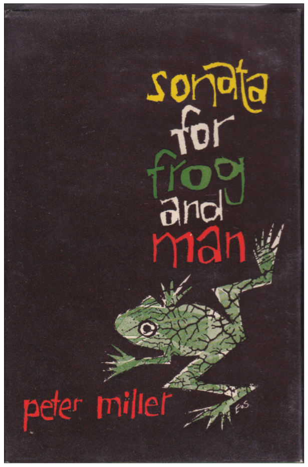
A31a | *Meditation at Noon* | *unpriced* | *November 1958*

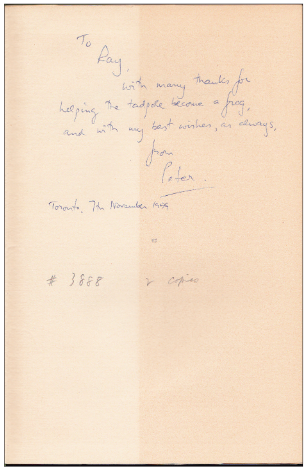
84 **MEDITATION AT NOON | PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**
104pp sewn in seven gatherings (last leaf blank); bound with plain endleaves in gilt-stamped olive linen in an unpriced jacket; 235 × 160 × 14 mm.
COPYRIGHT PAGE *"Copyright by Peter Miller, 1958 | Cover design by Anita Coop | Printed in England at the Villiers | Press, Ingestre Road, London, N.W.5, | England, for Contact Press, | Toronto, Canada.*
PRESENTATION COPY *inscribed ffe, "To Ray | With many thanks for your help | and advice in the arrangement and | publication of this book. | And with my very best wishes | from | Peter. | 6th November 1958".*
The author's first book, issued early November 1958 in an edition of 300 copies (WorldCat tracing 69). The editor Raymond Souster's copy with extensive pencil notes on title-spread; an historic association copy between the two dominant editors & publishers of the foremost press of its day, during its second phase (1959–67). The lower flap includes the typo, "A Lattice for Momus". *A very nice copy in like jacket, toned along the spine.*
NOTE *Emigrating from Britain shortly before the war, Alan "Peter" Morell Miller (1920–2009) was employed in the foreign exchange department of the Canadian Imperial Bank of Commerce at 51 King Street West in Toronto, 1940–60 (where Souster worked downstairs in the vault), moving on as Assistant to the Secretary-Treasurer of the Canadian Bankers' Association, publishers of The Canadian Banker. He read in the sixth Contact reading at the Greenwich Gallery, 22 February 1958 (together with Kenneth McRobbie) & was ultimately proposed by Souster as an editorial replacement for Irving Layton at the press. "Now that Irving is back [from Europe] it might be a good idea to find out if he's still interested in the Press: if he's lost all interest in it I suggest that someone who has enthusiasm replace him as a director. The logical person for my dough is Peter Miller, but you may have other ideas. But his offer of help still stands and is not dependent on any directorship; I wanted to make that clear, otherwise you might get the idea that he was being pushed down your throat [Raymond Souster to Louis Dudek, 19 September 1959]." Dudek replied, "Since it's a matter of getting work done, why not make it four managers and let McRobbie have a hand? Say, you and I as Editors; Miller as Managing Editor; Ken as Circulation Manager. Some such break-down [24 September 1959]." Despite the Toronto address, the press had largely been directed by Dudek for seven years; its Toronto phase, with Souster & Miller at the helm, would nominally begin 1 November 1959 & last eight years to fall 1967 – though Peter Miller, who had resigned from the bank in 1960 to travel, only fully presided, on his return at the end of 1961 (which resulted in only two titles emerging from the press during his hiatus: Dudek's thesis & Eli Mandel's first separate book, both 1960). The 'pedagogue phase' of Dudek & Layton, ultimately giving way to the 'bankers trust', Souster & Miller.*


very scarce in cloth
(see p.37)
For Irving Layton,
whose poems fill
me with delight
and frustration
affectionately
george walton
1.VI.59





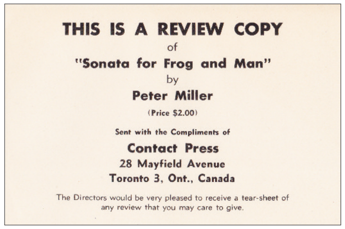




To
Ray,
with many thanks for
helping the tadpole become a frog,
and with my best wishes, as always,
from
Peter.

Toronto, 7th November 1958

# 3888 2 copies



THIS IS A REVIEW COPY
of
"Sonata for Frog and Man"
by
Peter Miller
(Price $2.00)

Sent with the Compliments of
Contact Press
28 Mayfield Avenue
Toronto 3, Ont., Canada

The Directors would be very pleased to receive a tear-sheet of any review that you may care to give.

85 **MEDITATION AT NOON | PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**

104pp sewn in seven gatherings (last leaf blank); bound with plain endleaves in gilt-stamped olive linen in an unpriced jacket; 235 × 160 × 14 mm.

COPYRIGHT PAGE *"Copyright by Peter Miller, 1958 | Cover design by Anita Coop | Printed in England at the Villiers | Press, Ingestre Road, London, N.W.5, | England, for Contact Press, | Toronto, Canada.*

PRESENTATION COPY *inscribed ffe, "To Irving Layton, | who is feeding Canadian poetry | with blood and mind and love, and | is giving it health. | With kind regards from | an apprentice | Peter Miller | 13th January 1959". The author's first book, inscribed to the editor he would replace at the press. A nice copy with a small piece out at crown of jacket.*

NOTE *"O yes, I saw a copy of the infamous Layton letter to Everson, indeed O yes I did. I have never since ceased to be appalled by it. I was no less appalled by the same saint's unlovely literary attack on you in Cataract, which you did not mention. I believe this man to be fundamentally very dangerous. I have no contact with him [Peter Miller to Louis Dudek, 5 April 1963]."*

A31b | *Meditation at Noon | priced | November 1958*

86 **MEDITATION AT NOON | PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**

104pp sewn in seven gatherings (last leaf blank); bound with plain endleaves in gilt-stamped olive linen in an illustrated jacket with publisher's $2 price sticker at foot of upper flap; 235 × 160 × 14 mm.

COPYRIGHT PAGE *"Copyright by Peter Miller, 1958 | Cover design by Anita Coop | Printed in England at the Villiers | Press, Ingestre Road, London, N.W.5, | England, for Contact Press, | Toronto, Canada.*

Second state of the author's first book, with price sticker. As new.

NOTE *Villiers Publications (later Press), letterpress printers of both Fiddlehead magazine (1953) & books (1954), became more visible among small poetry-press editors with the introduction of the City Lights Pocket Poets Series (August 1955) & the notoriety ensuing from the seizure of books arriving from London, in San Francisco (1957). Printer John Villiers Sankey (1924–2011) was also editor of The Window (1950–7). Ferlinghetti had resorted to Villiers "because their production was superior to anything available in the US. The first printings [of City Lights Pocket Poets books] were handset in old-fashioned type and thread sewn. John Sankey, who owned the press, had a very expensive sports car, a Jaguar. He drove me up to his factory an hour north of London at enormously high speed [Lawrence Ferlinghetti quoted by Colin Robinson in The Guardian, 4 July 2015]." On his return to England (late 1955) Gael Turnbull, gravitating to the domestic indie smallpress scene, likewise came into contact with Sankey, promoting his services. "Peter Miller's [book] I am finding out about from Villiers; I've written them, and will let you know as soon as they reply [Louis Dudek to Raymond Souster, 9 February 1958]."*

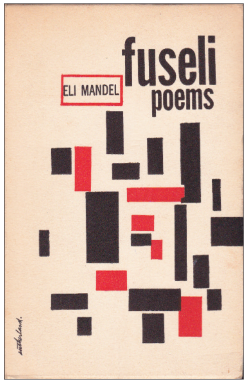
1959

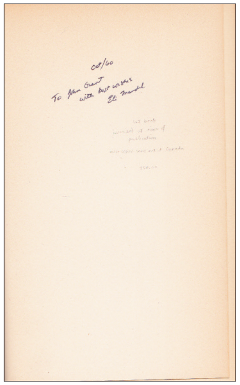
a19 | *Combustion 9* | *February 1959*

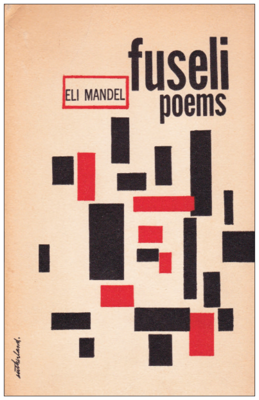
87 **COMBUSTION NUMBER NINE FEBRUARY 1959**
12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
With an extensive selection from Theodore Enslin. See p94 for details.

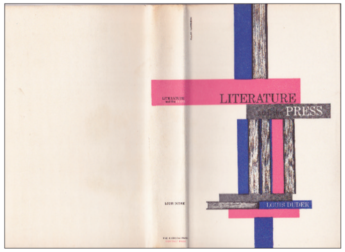
A32 | *The Timeless Forest* | *April 1959*

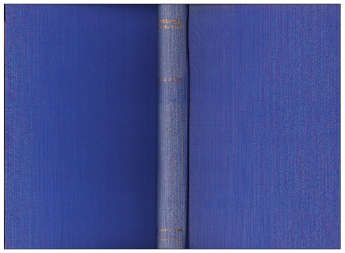
88 **The | Timeless | Forest | *by* | *Sylvia* | *Barnard* | McGill Poetry Series | Montreal *1959***
48pp, 4 plate leaves (last leaf blank); sewn in three gatherings bound with plain endleaves in illustrated card covers with yapp edges; 104 × 146 × 5 mm. The upper free endleaf bears a printed bio note (recto), followed by the byline, "Illustrated by Vera Frenkel".
COPYRIGHT PAGE *"Copyright by Sylvia Barnard, 1959. | Published for the McGill Poetry Series | by Contact Press | 28 Mayfield Avenue, Toronto | Printed in Great Britain | by Poets' and Painters' Press | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
The author's first book issued early 1959 as the fourth volume in the McGill Poetry Series, in a presumed edition of 300 copies (WorldCat tracing 57). The four illustrations are lithographed on thin pink stock; the text is printed red & black letterpress throughout. Both author & artist graduated from McGill in 1959, Barnard going on to her Masters at Cambridge (1962) & Doctorate at Yale (1966) before teaching Latin, Greek & classical civilization at the State University of New York in Albany (1967–2011). Lenore Schwartzman includes Vera Frenkel among the artists who exhibited at the short-lived Four Penny Gallery established by her with Leonard Cohen & Morton Rosengarten (Michael Posner, Leonard Cohen, Untold Stories, *p131). The cover art is attributed (rear) to "Oded & Vera Frenkel", possibly her brother or husband. Noted as "just published" in Delta 7 (April 1959). A tight clean as new copy, without wear to yapp edges; uncommon thus.*
NOTE *"Please understand that this Delta Books scheme has no relation to Contact… The only connection it does have is in the impulse I have to give poets a free hand, since I believe in private publishing as the only way for a rich poetic environment to develop… I already do the McGill books apart from Contact, which is the same program applied here on a campus [Louis Dudek to Peter Miller, 15 October 1964]." The Barnard book is the last volume in the first phase of the McGill Poetry Series (1956–9), the next six numbers (1962–6) being issued without affiliation to Contact Press. "I was under the impression that you were absolved from handling McGill Poetry book some years ago! Always send me the orders…. You may remove from your future lists (a)* The Transparent Sea *(I have one or two copies, and the few that remain are therefore worth keeping, or will sell anyhow), (b) the Barnard book, which was always regrettable. Just drop & ignore it [Louis Dudek to Peter Miller, 18 February 1965]."*

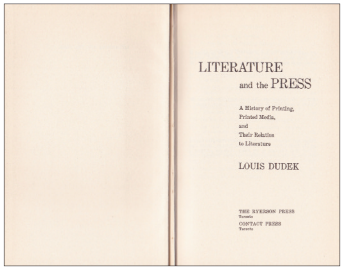








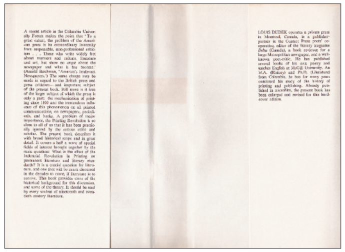



LITERATURE
and the PRESS

A History of Printing,
Printed Media,
and
Their Relation
to Literature

LOUIS DUDEK

THE RYERSON PRESS
Toronto
CONTACT PRESS
Toronto



A33a | *The Wayward Queen | paper issue without label | April 1959*

89 **THE WAYWARD | QUEEN | by | George Walton | Contact Press | 28 Mayfield Avenue Toronto, Canada**

64pp sewn in four gatherings glued without endleaves in illustrated card covers; 215 × 140 × 5 mm.

COPYRIGHT PAGE *"Printed for Contact Press by Villiers Publications, | Ingestre Road, London, NW5, Eng. Cover by Betty Sutherland."*

PRESENTATION COPY *with laid-in typed letter signed, dated 14 May 1959.*

Advance issue of the author's first book, received May 1959. Presented to Milton Wilson at the author's alma mater, Trinity College in Toronto, without correction to page 58. The author's typed note (on City of Regina Civic Health Centre letterhead) reports having "just received several advance copies from England, and I decided that one of them should go to the present Literary Editor of the [Canadian] Forum" – his poem 'Flagstaff in Flanders' (p20) having initially appeared in The Rebel, precursor to the Forum. Wilson had also taken over the poetry reviews from Northrop Frye, for the University of Toronto Quarterly & its annual digest, Letters in Canada. The author (1887–1963) was Medical Officer of Health in Regina (1936–62); the recipient, soon-to-be Chair of the English Department at Trinity. No earlier inscription has been traced (a copy inscribed to Jay Macpherson coming closest, 24 May). Advertised in Delta 7 as "just published" (April 1959). A nice copy with edge-wear to the protruding portion of the note-paper. While WorldCat lists 56 locations, they all include the notation, "Book not held; one other formats [sic]".

NOTE *"In view of the low-price, non-commercial policy, it is understood in advance that the poet cannot be offered cash in any form. He is, however, given twelve complimentary copies of the book, with the additional offer of buying as many further copies as he wishes at the wholesale price for resale at retail, or for other purposes [Peter Miller, 'Notes Towards a History', 1963]."*

A33b | *The Wayward Queen | paper issue with label | May 1959*

90 **THE WAYWARD | QUEEN | by | George Walton | Contact Press | 28 Mayfield Avenue Toronto, Canada**

64pp sewn in four gatherings bound with plain endleaves in illustrated card covers with letterpress spine label (reading up); 215 × 140 × 6 mm.

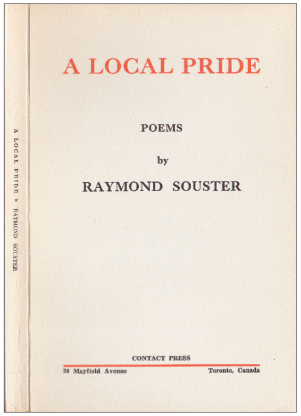
COPYRIGHT PAGE *"Printed for Contact Press by Villiers Publications, | Ingestre Road, London, NW5, Eng. Cover by Betty Sutherland."*

CORRECTED COPY *with ink addition of terminal "s" to "fret" (p58, line 2).*

PRESENTATION COPY *inscribed in blue ink on second endleaf, "For Laura Barnes | affectionately | George Walton | 4.VI.59".*

A nice early copy with intact spine label.

91 **THE WAYWARD | QUEEN | by | George Walton | Contact Press | 28 Mayfield Avenue Toronto, Canada**
64pp sewn in four gatherings bound with plain endleaves in illustrated card covers with letterpress spine label (reading up); 215 × 140 × 6 mm.
COPYRIGHT PAGE *"Printed for Contact Press by Villiers Publications, | Ingestre Road, London, NW5, Eng. Cover by Betty Sutherland."*
CORRECTED COPY *with ink addition of terminal "s" to "fret" (p58, line 2).*
PRESENTATION COPY *inscribed in black ink on second endleaf, "For Frank Griffin | from a forgotten | friend of his youth | George Walton | April 10, 1960".*
ANNOTATED COPY *with three initialed typed notes tipped in by the author plus pencil addenda to two poems. The explanatory inserts accompany the poems: 'The Man Who Pitied Spinsters' (15); 'The Oculist' (31); & 'Varley's Fairley' (32/3); while the pencil annotations attend 'Pot and Kettle' (35) & 'Buttocks and Buttercups' (37): "Layton rec'd the Gov Gen's Award for Poetry this year (1960) – really for 1959. He is my friend. His wife (or ex-wife as I think she has divorced him) – did the cover of this book. She is Betty Sutherland. GW". The first endleaf includes a lengthy ink note from the recipient before lending the book to a colleague: "George Walton is a physician. He graduated with me in the Class of 2T3 meds and for many years has been in Public Health work. Even at Medical School he had an unusual flair for writing beautiful poetry and has been kind enough to send me this copy of his writings although I haven't seen him since we graduated. I recall that old hackneyed phrase Old friends are like [ ] art which is certainly true. Frank Griffin 11 May". A laid-in note thanking him for the loan of the book, is written on letterhead of Toronto pædiatrician Dr Edward Harkins. A very good copy with light wear to covers & a soft crease along the lower cover.*



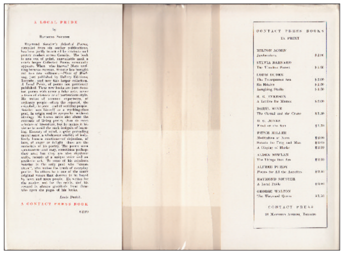
A LOCAL PRIDE

POEMS

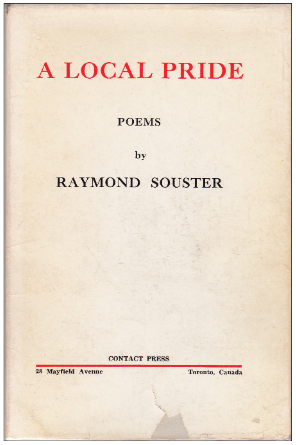
by

RAYMOND SOUSTER

CONTACT PRESS
28 Mayfield Avenue Toronto, Canada



92 **THE WAYWARD | QUEEN | by | George Walton | Contact Press | 28 Mayfield Avenue Toronto, Canada**
64pp sewn in four gatherings bound with plain endleaves in illustrated card covers with letterpress spine label (reading up); 215 × 140 × 6 mm.
COPYRIGHT PAGE *"Printed for Contact Press by Villiers Publications, | Ingestre Road, London, NW5, Eng. Cover by Betty Sutherland."*
PRESENTATION COPY *inscribed in black ink on second endleaf, "For Norah McCullough | with very kind regards | George Walton | 5.1.61".*
ANNOTATED COPY *with three typed notes tipped in by the author.*
The explanatory inserts accompany the same three poems: 'The Man Who Pitied Spinsters' (15); 'The Oculist' (31); & 'Varley's Fairley' (32/3); however they contain slightly different texts & are typed differently from those in the preceding copy. Curiously, the word "fret" is uncorrected (p58). National Gallery Western Canada liaison officer in Regina (1958–68) & Executive Secretary of the Saskatchewan Arts Board, Norah McCullough (1903–93) would go on to compile a catalogue raisonné of Arthur Lismer's paintings, having worked alongside the artist (1925–37). A nice copy with label intact; the lower cover showing three small spots of coffee.



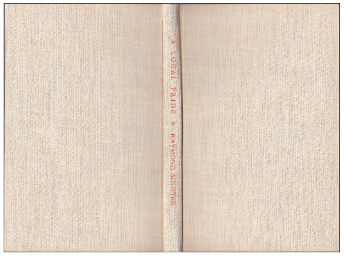
A LOCAL PRIDE

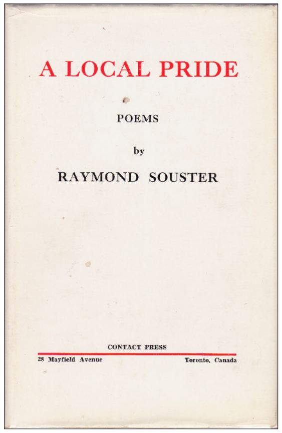
POEMS

by

RAYMOND SOUSTER

CONTACT PRESS
28 Mayfield Avenue Toronto, Canada



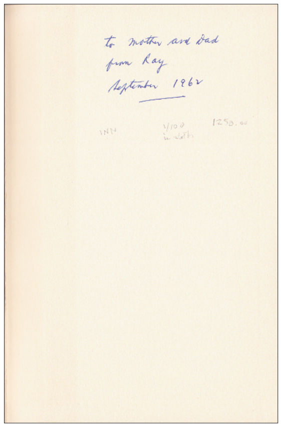

A LOCAL PRIDE

POEMS

by

RAYMOND SOUSTER

CONTACT PRESS
28 Mayfield Avenue Toronto, Canada


to mother and Dad
from Ray
September 1962

INN 1/100 in cloth 1250.00

A33c | *The Wayward Queen* | *hardcover issue* | *May 1959*

93 THE WAYWARD | QUEEN | by | George Walton | Contact Press | 28 Mayfield Avenue Toronto, Canada

64pp sewn in four gatherings bound with plain endleaves in illustrated card covers with letterpress spine label (reading up); 215 × 140 × 6 mm.

COPYRIGHT PAGE *"Printed for Contact Press by Villiers Publications, | Ingestre Road, London, NW5, Eng. Cover by Betty Sutherland."*

CORRECTED COPY *with ink addition of terminal "s" to "fret" (p58, line 2).*

PRESENTATION COPY *inscribed in blue ink on ffe, "For Irving Layton, | whose poems fill | me with delight | and frustration | affectionately | George Walton | 1.VI.59".*

Presumably the first of the Contact Press books issued in an edition of 200 paperbacks & 50 hardcovers. As the label fits the spine of the hardcover but not that of the original state of the paperback, it appears a decision was reached to add endleaves to the paperbacks to bulk out the spine so that they too could be issued with labels (barely). The collection includes Walton's defence of Layton, 'Buttocks and Buttercups' (37) with the penultimate Contact cover designed by his estranged wife Betty Sutherland. A signal association copy; jacket lightly dusty.

a20 | *Combustion 10* | *May 1959*

94 COMBUSTION NUMBER TEN MAY 1959

10 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.

Opening with four by Alfred Purdy. See p95 for details

a21 | *Combustion 11* | *September 1959*

95 COMBUSTION NUMBER ELEVEN SEPTEMBER 1959

12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.

"Combustion is distributed solely by mailing list, which is full at the moment." See p95 for details.

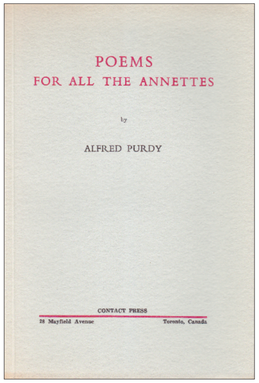
A34 | *Sonata for Frog and Man* | *November 1959*

96 SONATA | FOR | FROG AND MAN | PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada

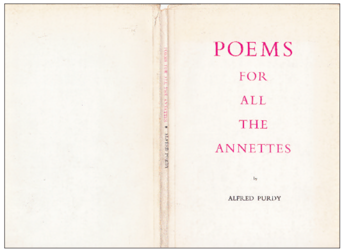
84pp sewn in ten gatherings bound with plain endleaves in gilt-stamped emerald linen with illustrated jacket ($2.00 on flap); 241 × 159 × 13 mm.

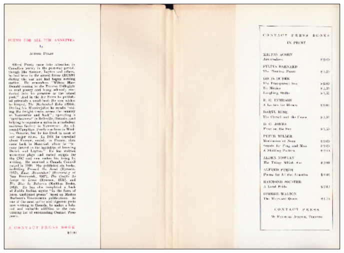
COPYRIGHT PAGE *"Copyright by Peter Miller, 1959. | Cover design by Evelyn Stoynoff | in collaboration with Anita Coop | Printed in England at the Villiers | Press, Ingestre Road, London, N.W.5, | England, for Contact Press, | Toronto, Canada."*

PRESENTATION COPY *inscribed in blue ink on ffe, "To | Ray | with many thanks for | helping the tadpole become a frog, | and with my best wishes, as always, | from | Peter. | Toronto, 7th November 1959".*
*The author's second book printed letterpress on white mouldmade paper watermarked in part "*THSANDERS 53*".*
The section-title 'Editorial Comment' was mistakenly imposed on page [44] leaving the following leaf blank [45/6].
A superlative association copy in lovely condition, save for a tiny closed tear at crown of jacket.
NOTE *"And while on the subject of Peter, he has just come up with a new mss, entitled* Sonata for Frog and Man *which after a close reading I consider far superior to* Meditation. *Peter wants to bring this one out under Contact Press, having Villiers do the job. As I think he wants to get it under way as soon as possible, let me know what you think. He'll be glad to send you the mss for a look-see. It certainly has my vote. He will of course be doing his own financing again – no small point, I'd say* [Raymond Souster to Louis Dudek, 13 April 1959]."



97 **SONATA | FOR | FROG AND MAN | PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**
84pp sewn in ten gatherings bound with plain endleaves in gilt-stamped emerald linen with illustrated jacket ($2.00 on flap); 241 × 159 × 13 mm.
COPYRIGHT PAGE *"Copyright by Peter Miller, 1959. | Cover design by Evelyn Stoynoff | in collaboration with Anita Coop | Printed in England at the Villiers | Press, Ingestre Road, London,* N.W.5, *| England, for Contact Press, | Toronto, Canada."*
REVIEW COPY *with undated letterpress review slip laid in.*
An unread review copy in pristine jacket (WorldCat tracing 69 copies).
NOTE *included in this collection is the poem 'The Monuments' which was published the same year as #68 in the daily Penny Poem broadside series founded by Yale grad students Alan Shavzin, Donald Mull & Lewis Lipsitz (spring 1959), for sale at a penny apiece. British native Anita Esther Coop (1921–2008) was the author's wife; Evelyn Stoynoff (b. 1937), possibly her student.*





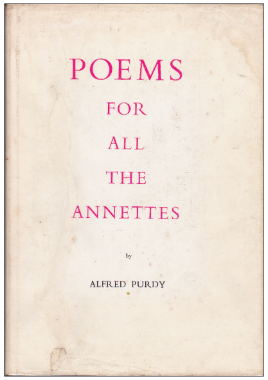
1960

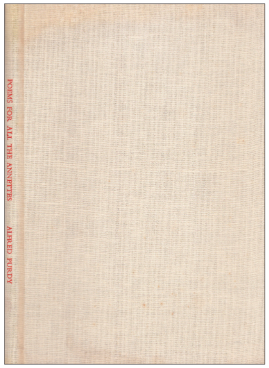
a22 | *Combustion 12* | *January 1960*

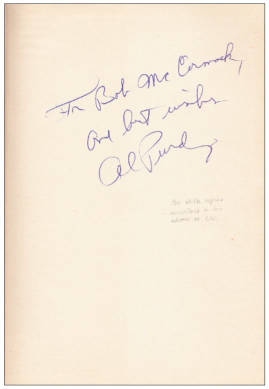
98 **COMBUSTION NUMBER TWELVE JANUARY 1960**
12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
The entire issue, save for a Contact Press ad consuming the last page, is devoted to 'Invitation to Primavera' by Cid Corman. See p96 for details.

A35 | *Fuseli Poems* | *January 1960 ?*

99 **FUSELI POEMS | *by* | E.W. MANDEL | CONTACT PRESS | *28 Mayfield Avenue Toronto,* | *Canada***
68pp sewn in four gatherings bound with plain endleaves in illustrated letterpress card covers with yapp edges; 219 × 138 × 8 mm.

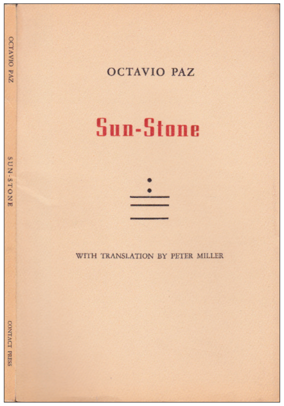





For Bob McCormack,
and best wishes
Al Purdy
1/50 cloth copies
inscribed to his
editor at CBC

IMPRINT *"Printed by Poets' and Painters' Press | 146 Bridge Arch, Sutton Walk, London, S.E.1. | England."*
PRESENTATION COPY *inscribed ffe in black ink, "Oct/60 | To John Grant | with best wishes | Eli Mandel".*
ASSOCIATION COPY *John Webster Grant (1919–2006) became editor-in-chief at Ryerson Press (1960–3) on the retirement of Lorne Pierce (1922–60). Mandel's second separate volume of poetry would emerge from the press in 1964 having been accepted by Grant & prepared for publication by his editorial assistant John Robert Colombo. The author's first separate book, with stunning cover by Betty Sutherland (her final Contact Press commission). The red impression on the cover of this copy is slightly out of register (as with several others examined). Covers toned about the perimeter, else a lovely copy, inscribed to his future publisher.*
NOTE *"We announce the prospective publication of two exceptional books of poetry from Contact Press:* Fuseli Poems *by Eli Mandel and* Sonata for Frog and Man *by Peter Miller…Advance orders are welcome at 28 Mayfield Avenue, Toronto [Louis Dudek, Delta 9, October 1959, p28]." While the Miller book appeared November 1959, Mandel's was apparently delayed (though listed at $2.00 in the Contact Press ad inside the lower cover of Delta 10, January 1960). According to Michael Gnarowski's doctoral thesis, the earliest review appeared in the fall of 1960 (Dalhousie Review 40, pp392–6). Milton Acorn reported in Moment 5 that the book had "been selected by the Canada Council to represent contemporary Canadian poetry in libraries all over the world." While according to Alan Pearson, it was one of the first books bought in bulk by the Department of Foreign Affairs for distribution abroad to Canadian embassies (WorldCat tracing 72 copies). From its inception, the Canada Council had adopted a provision for assisting publication through "block orders of books for distribution outside Canada"; yet as Dudek reported, "Eli Mandel sent a personal cheque to England to pay for his book: we did not pay for it [Louis Dudek to Raymond Souster, 21 October 1960]." Souster held the fort the following year while Peter Miller went abroad & Louis Dudek lectured at the University of British Columbia (spring 1961) before heading to Europe on sabbatical.*
"In addition the juries have selected a number of works recently published for block purchase. These works will be distributed abroad by Canadian missions through the good offices of the Department of External Affairs. The precise number to be purchased will be determined when the Department has completed its consultation with its missions. The publications recommended by the juries and approved by the Council are as follows: IN ENGLISH: A Red Carpet for the Sun – *Irving Layton;* The Double Hook – *Sheila Watson;* Morley Callaghan's Stories – *Morley Callaghan;* The Watch that Ends the Night – *Hugh MacLennan;* Eskimo – *Carpenter, Varley and Flaherty;* A Prophet in Politics – *Kenneth McNaught;* The St Lawrence – *William Toye.* IN FRENCH: *Cahiers de l'académie canadienne-française II, III, et IV;* Geôles – *Michèle Lalonde;* Songe de la fiancée détruite – *Michèle Lalonde;* Séquence de l'aile – *Fernand Ouellet;* L'Etoile pourpre – *Alain Grandbois;* Avec ou sans amour – *Claire Martin;* Les chambres de bois – *Anne Hébert…* [The Canada Council Third Annual Report to March 31, 1960, *July 1960, p35].*"

100 **FUSELI POEMS | *by* | E.W. MANDEL | CONTACT PRESS | *28 Mayfield Avenue Toronto,* | *Canada***
68pp sewn in four gatherings bound with plain endleaves in illustrated letterpress card covers with yapp edges; 218 × 138 × 8 mm.
IMPRINT *"Printed by Poets' and Painters' Press | 146 Bridge Arch, Sutton Walk, London, S.E.1. | England."*
Another copy, with accurate cover registration. Ink name on ffe (Alex Murray), else very nice.



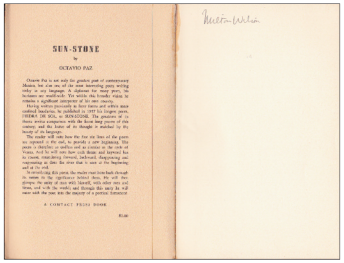
a23 | *Combustion 13* | *May 1960*

101 **COMBUSTION NUMBER THIRTEEN MAY 1960**
12 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
Including two by LeRoi Jones. See p96 for details.

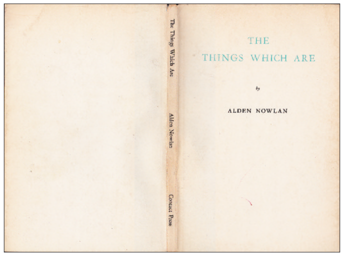
a24 | *Combustion 14* | *August 1960*

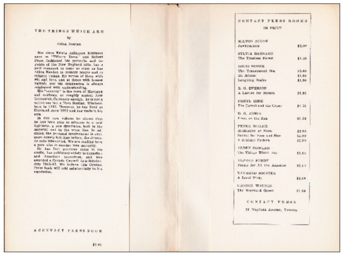
102 **COMBUSTION NUMBER FOURTEEN AUGUST 1960**
14 legal-size leaves mimeo'd recto, stapled upper left; 354 × 217 mm.
"This is the last issue of Combustion." The complete run included here, was reproduced by Souster in a very small undated issue; 14 issues valued nominally at:

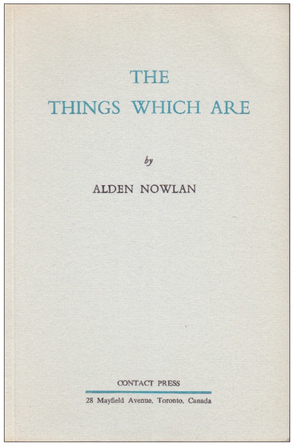
A36 | *Literature and the Press* | *November 1960*

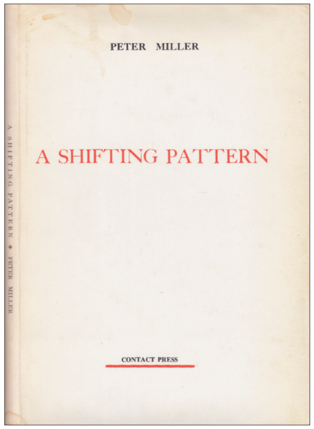


103 **LITERATURE | AND THE PRESS | A History of Printing, | Printed Media, | and | Their Relation | to Literature | LOUIS DUDEK | THE RYERSON PRESS | Toronto | CONTACT PRESS | Toronto**
240pp (last leaf blank) sewn in 15 gatherings bound with plain endleaves in gilt-stamped blue linen with printed white jacket; 219 × 144 × 23 mm.
COPYRIGHT PAGE *"Printed and bound in England by Villiers Publications Limited | for The Ryerson Press and Contact Press, Toronto, Canada. First | edition, 1960. Copyright by the author. Originally published in | microfilm by University Microfilms, Ann arbor, [sic] Michigan, 1955."*
Revised enlarged edition of the author's PhD thesis in English & Comparative Literature at Columbia University under Lionel Trilling (1947–55). WorldCat locates 185 copies (suggesting an edition of 750–1000), plus another 35 microform holdings. As new, jacket bright & unrubbed; elusive thus.
NOTE *According to WorldCat, the book appears to have been represented in England by Scorpion Press; & there may also have been a reprint in microform in 1983, from Ann Arbor University Microfilms International. First advertised in Delta 13 (December 1960) at $5.00, with the earliest review appearing in the* TLS*, 21 March 1961. "The tone of* Literature and the Press *is undoubtedly influenced by Pound's various cultural and economic works and is unusual among Dudek's entire body of scholarly writing for its shrillness.…Overall,* Literature and the Press *is a strident, provocative but unsatisfactory example of culture criticism [*Frank Davey, Louis Dudek & Raymond Souster, *1980: Douglas & McIntyre, pp82–4]." Shrillness, prompted in part by Marshall McLuhan's 'infuriating' cultural analysis & apparent promotion of mass media, in Edmund Carpenter's Explorations: Studies in Culture & Communication (December 1953 – October 1957). "Now, the reason for raising this whole question here is that poetry has its fate tied inevitably to the traditional book trade.…But in the big-business paperback trade, small edition poetry books have no place at all. In the book trade, with the rise of the paperback the poetry book is finished.…I suggest that the Beat phenomenon, the rage for popular "poetry readings", and the appearance of poets on that domestic vaudeville called* TV *(so impressive to all our friends), already gives us some foretaste of*









the new publicity-conscious literary life. The mass media are magnifiers. But remember that even rotifers and bacteria can be magnified! To return, the traditional thin poetry book selling at $3.75 a copy does not now have much chance as a book on the store shelves. It is already obsolete. It will be sold mainly by subscription to private patrons, like Persian carpets and ceramics. This is now practically a reality: Gallery Editions sells expensive hard-cover small editions to finance its cheaper soft-cover printing: and Contact Press sells almost exclusively by direct mail [Louis Dudek, '"The Paperback Revolution' – Has It Guillotined Poetry?' in Delta 14, March 1961, pp6/7]." McLuhan, who reviewed the book in the University of Toronto Quarterly 30 (July 1961), garners notice in a footnote (p237): "Marshall McLuhan of Toronto, following the work of the late H.A. Innis, has made similar dark prophecies for book culture. See Marshall McLuhan, 'Culture without Literacy,' in Explorations (December 1953)."

1962

A37a | *A Local Pride* | *paper issue in oversize jacket* | *June 1962*

104 **A LOCAL PRIDE | POEMS | by | RAYMOND SOUSTER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**

132pp sewn in eight gatherings glued without endleaves into letterpress card covers in matching jacket – save for the jacket title imposed lower than the title on the cover ($2.00 on front flap); 213 × 139 × 11 mm (book); 216 × 140 × 11 mm (jacket).

COPYRIGHT PAGE *"Copyright by Raymond Souster, 1962. | … | Printed and bound by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1, England."*

The author's 13th separate book, issued June 1962 in an edition of 500 copies of which 400 are jacketed paperbacks [WHITEMAN A15]. *Initially issued in an untrimmed jacket, the same size as that of the hardcover issue; later trimmed to the paperback size. The lower flap includes four Contact books "in print" which had yet to be published (all, together with one by Eldon Grier which appeared in April 1963, produced in a somewhat 'uniform series design' at Poets' and Painters' Press):* Jawbreakers *by Milton Acorn (1963);* The Things that Are *by Alden Nowlan (issued October 1962 as* The Things which Are*);* Poems for All the Annettes *by Alfred Purdy (August 1962); & Peter Miller's third book,* A Shifting Pattern *whose title is given as* A Display of Masks *(also October). Includes, among the pride of street sketches, four poems from or related to readings: 'A Windmill at the Isaacs Gallery' (13); 'Gallery Opening for Mike Snow' (35); 'Michèle Lalonde, Reading' (42); & '7 St Nicholas' (43). Also the sad one, 'My Two Old Friends' (117) about Layton & Dudek, which concludes: "that when there was no one else left | you would end up attacking each other…". The flap note by Dudek reveals that the poems in this collection were all previously unpublished. A tight clean copy in the taller jacket which has an inevitable closed tear at crown. A laid-in card with an ink list of 13 poem titles & page-numbers, appears the work of a reviewer.*

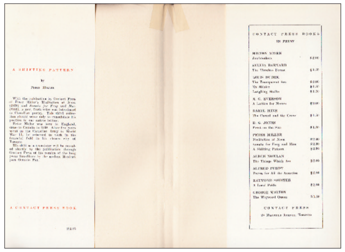
NOTE *"The 'school' of Souster and First Statement is clearly perceptible in the poetry of Purdy, Acorn, Nowlan, and others of the young generation. Alas, they do not have 'simple belief'; and they are often far more complex and ambitious than Souster. But they are, whether they know it or not, his legal offspring…[Louis Dudek, 'A Load of New Books' in Delta 20, February 1963, p31]".*

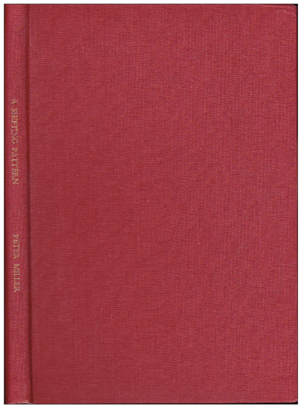
A37b | *A Local Pride* | *paper issue in trimmed jacket* | *July 1962*

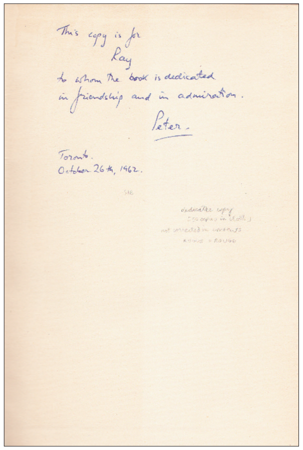
105 **A LOCAL PRIDE | POEMS | by | RAYMOND SOUSTER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**
132pp sewn in eight gatherings glued without endleaves into letterpress card covers in matching jacket – save for the title imposed lower than on the cover ($2.00 on front flap); 214 × 140 × 11 mm.
COPYRIGHT PAGE *"Copyright by Raymond Souster, 1962. | … | Printed and bound by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1, England."*
Second state of the paperback issue, with jacket trimmed to the size of the book. This copy includes a "double" – two conjugate pages without printing, which results from the sheet adhering to the adjacent sheet being printed – missing the poems 'Milkweed' (121) & 'The Launching' (124). A clean copy otherwise in a dusty jacket lacking a piece at foot (WorldCat tracing 66 copies).
NOTE *Whiteman cites what appears to be the earliest review of the book, in Teangadoir 40, pp182–8 (1 May 1962). Those pages however appear in issue 41 (15 May 1963), the editor's 7pp review closing with criticism "of foreign packages for Canadian poetry", referring to the printjob. "It is about time Contact Press stopped using a foreign printer and turned to Canadian craftsmen for their books.* Poems for All the Annettes *is greyly printed, and a penny-pinching lack of endpapers cheapens the book's appearance. The same lack of endpapers occurs in Souster's book* [A Local Pride]; *but in it, at least, the printer used more ink [Pádraig Ó Broin, Teangadóir series II, volume 1 number 5, whole number 41, 15 May 1963, p174]." The mixup likely has to do with the editor's habit of releasing issues in a variety of formats (bound & glued into plain brown paper covers, bound without covers & in combined form). It's likely that the issue examined by the bibliographer was one of the latter, the date on the first page being that of the earlier number, guest edited by Naomi Lyall (issue 40). Ironically, editor Ó Broin had several of his early books printed in Ireland.*

A37c | *A Local Pride* | *cloth issue* | *July 1962*

106 **A LOCAL PRIDE | POEMS | by | RAYMOND SOUSTER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**
132pp sewn in eight gatherings bound with plain endleaves in natural linen boards stamped red along spine with letterpress jacket ($2.00 on front flap); 215 × 141 × 15 mm.
COPYRIGHT PAGE *"Copyright by Raymond Souster, 1962. | … | Printed and bound by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1, England."*
PRESENTATION COPY *inscribed ffe in blue ink, "to Mother and Dad | from Ray | September 1962".*
The issue in boards limited to 100 copies [WHITEMAN A15]. *Apparently unread & as new.*
NOTE *Delta 17 (January 1962) announces Souster's Gallery Editions collection,* Place of Meeting *(January 1962), & Delta 18 (June 1962) includes it among five recommended books, but the first notice of* A Local Pride *in Dudek's magazine appears belatedly & briefly in the editor's 6pp gang review, 'A Load of New Books' in Delta 20, pp27–32 (February 1963). A list of Contact Press books returns to the lower cover of the following four issues (21–4, May –*

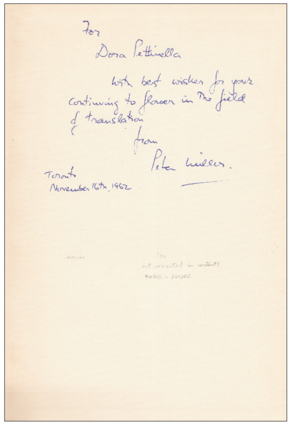




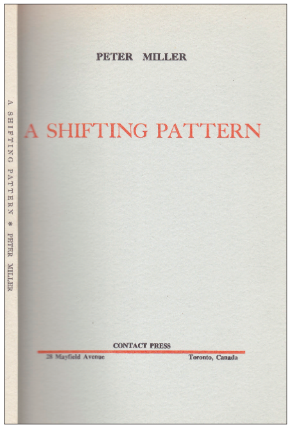

This copy is for
Ray
to whom the book is dedicated
in friendship and in admiration.
Peter.

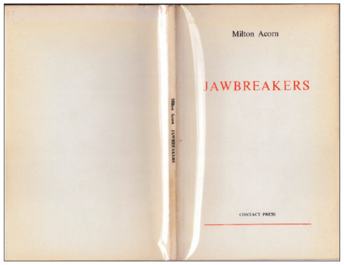
Toronto.
October 26th, 1962.

dedicatee copy
[50 copies in cloth]
not corrected in contents
ROGUE = ROUGE



For
Dora Pettinella
with best wishes for your
continuing to flower in the field
of translation
from
Peter Miller.
Toronto
November 16th, 1962





October 1963) with A Local Pride *priced $2.00; but the absence of a feature ad or article on its release, leaves one wondering – considering his unstinting promotion of Souster's work – whether the brief four-line lament, 'My Two Old Friends' (117), struck a nerve with Dudek. In 1983, Souster included the new poem 'On Hatchets' in his collection,* Going the Distance *(p74) – opening with an epigram from Layton, "Louis, what the hell! | Let's bury the hatchet" – in which he feared Dudek would never relent.*

A38a | *Poems for All the Annettes | paper issue | August 1962*

107 **POEMS | FOR ALL THE ANNETTES | by | ALFRED PURDY | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**

64pp sewn in four gatherings glued without endleaves in two-colour letterpress grey card covers ($2.00 on flap); 228 × 153 × 6 mm.

COPYRIGHT PAGE *"Copyright by Alfred Purdy, 1962. | Printed in England by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*

The author's sixth book issued August 1962 in an edition of 250 copies (of which 200 were jacketed paperbacks). A lovely copy in intact lightly rubbed jacket; WorldCat locating 44 copies.

A38b | *Poems for All the Annettes | cloth issue | August 1962*

108 **POEMS | FOR ALL THE ANNETTES | by | ALFRED PURDY | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**

64pp sewn in four gatherings bound with plain endleaves in natural linen boards stamped red along spine in a letterpress jacket ($2.00 on flap); 229 × 160 × 10 mm.

COPYRIGHT PAGE *"Copyright by Alfred Purdy, 1962. | Printed in England by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*

PRESENTATION COPY *inscribed ffe in blue ink, "For Bob McCormack, | and best wishes | Al Purdy".*

Cloth issue limited to 50 copies. A clean copy with two tiny stains (cigarette burns?) on upper pastedown & lower cover. The jacket however is spotted & dampstained with two closed tears.

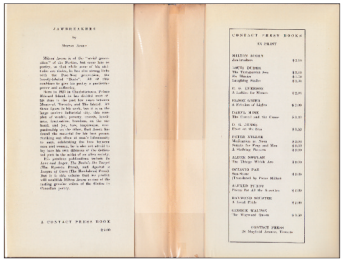
NOTE *Robert McCormack (1918–69) was editor, producer & manager at the CBC in Toronto, for whom Purdy wrote scripts (& to whom he owed his living). "He has written numerous plays and varied scripts for the CBC and now makes his living by writing* [Louis Dudek, *flap note*]*." A superlative association copy.*

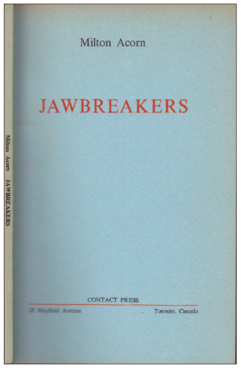
A39a | *Sun-Stone | paper issue | October 1962*

109 **OCTAVIO PAZ | Sun-Stone | WITH TRANSLATION BY PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**

[84pp]: [ii], xii, 70 (last leaf blank); perfectbound in letterpress tan paper wraps with printed flaps & yapp edges ($2.00 on flap); 214 × 143 × 8 mm.

COPYRIGHT PAGE *"Copyright by Octavio Paz | 1963 | Printed by | Three Star Printing & Publishing Co. | 204 St. Sacrement St. Montreal 1, Que."*
REVIEW COPY *with the ink signature of Milton Wilson on flyleaf.*
The first translation into English of Paz's cyclical masterpiece, Piedra de Sol *(1957); including the Spanish text en face, Translator's Preface, Author's Note on the Aztec Calendar Stone & an Appendix which includes excerpts from the correspondence between poet & translator. Produced in October 1962, distribution was contractually delayed because of the author's prior agreement with New Directions to first English rights for their commissioned translation by Muriel Rukeyser (which didn't appear until 20 March 1963). Among the Paz-Miller correspondence at Thomas Fisher Rare Book Library in Toronto, are letters from the author which make it clear he preferred Miller's rendering. First advertised in the list of Contact Press books in Delta 19 (October 1962). A clean review copy lacking the slip, with a slight crease to lower cover. Inexplicably scarce (though in his interview with Tony Tremblay, Souster mentions Dudek having had a flood in his basement, which destroyed "hundreds of Contact books" – possibly explaining its scarcity).*
NOTE *"I am still in correspondence with Octavio Paz re* Sun-Stone. *A letter from him that I got yesterday shows him still eager to go ahead with my translation regardless of Rukeyser's with New Directions, with both of whom he is getting very impatient, two years after* [Peter Miller to Louis Dudek, 27 October 1961]." *Dudek reported later that the manuscript had gone to Robert Feher at Three Star Printing for an estimate (11 June 1962), the first finished copy of the book retrieved from Feher's shop, late September. "I took a fresh complete copy of* Piedra *from Feyer* [sic]. *A really lovely job of printing & binding, isn't it?…It's a feather in our Contact cap – a stone as light as a feather* [Louis Dudek to Peter Miller, 21 September 1962]." *Miller rejoined the following day that he'd received an incomplete copy earlier, adding that he planned to release the edition on the first of March 1963. Intended initially as an illustrated edition, the book was designed to replicate as far as possible the typography of the first Mexican edition (1957). Among the letters in the extensive Paz file at Thomas Fisher Rare Book Library are those between James Laughlin at New Directions & Peter Miller, who apologized for neglecting to acknowledge Laughlin's permission in the Contact edition. Laughlin replied, "I confess I was a little surprised not to find an acknowledgement note in your edition, but I do understand how these mistakes happen – we make them ourselves all the time – and your apology is accepted with thanks* [James Laughlin to Peter Miller, 29 April 1963]." *The Calendar Stone is presumably based on the 584-day synodic cycle of Venus which includes two periods of invisibility: the first (50 days) following 263 days as a morning star; and second (8 days) following 263 days as an evening star. Scholars, however, miss the fact that after five of these cycles (5 × 584 = 2920) 8 calendar years have elapsed (8 × 365 = 2920). Failure to note this conjunction has led many to interpret covert records of the first luni-solar calendar in history (the 8-year variable-month calendar) solely as Venus measures. Paz's poem comprises 584 hendecasyllabic lines (not counting the last six which repeat the first six, effecting a cycle); with the glyph on the cover & title-page, the Mayan number 585. (Hendecasyllabic = 11-syllable lines.) Milton Wilson's review of the book is included in his survey of the year's poetry in the University of Toronto Quarterly 32:4, pp368–91 (July 1963). Appropriating Irving Layton's phrase, colleague & friend Dennis Duffy left little doubt as to just how influential Wilson was at the time, in 'The High Priest of Trinity College: Milton Wilson's Role as Canadian Poetry's Gatekeeper 1957–1968' (Canadian Literature 220, pp198–202, 2014); not only as resident Quarterly critic (1961–5)*





Milton Acorn

JAWBREAKERS

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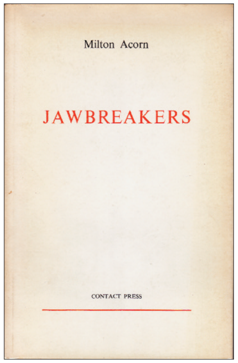
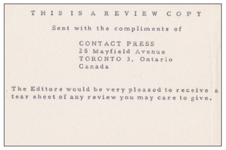
28 Mayfield Avenue Toronto, Canada



Milton Acorn

JAWBREAKERS

CONTACT PRESS



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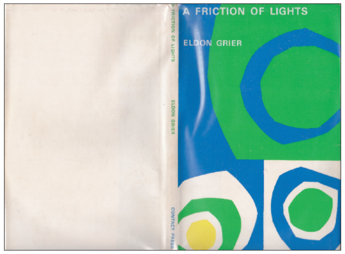
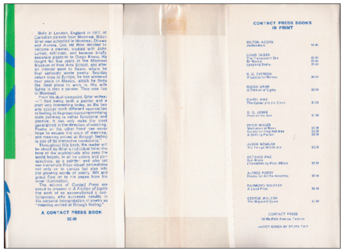
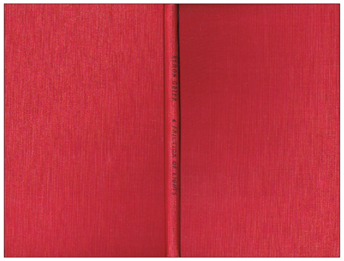
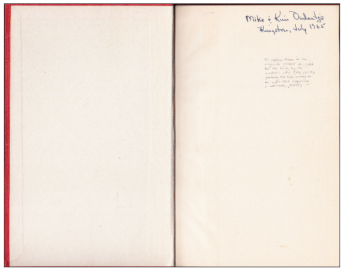
CONTACT PRESS
28 Mayfield Avenue
TORONTO 3, Ontario
Canada

The Editors would be very pleased to receive a tear sheet of any review you may care to give.









& pedagogue (1949–88) but also as prevailing board member (1955–68) & ultimately editor (from 1959) of the Canadian Forum. The second of his two New Canadian Library anthologies, Poets of Mid-Century 1940–1960 *(1964: McClelland & Stewart), effectively canonized the Contact movement, focusing on Margaret Avison, Leonard Cohen, Irving Layton, Kenneth McRobbie, Alden Nowlan & Raymond Souster – together with two who had read in the Contact readings, Jay Macpherson & James Reaney. Earle Birney & P. K. Page rounded out its ten contributors, with Louis Dudek conspicuous by his absence. Neither was this rectified in the follow-up NCL sequel edited by Eli Mandel,* Poets of Contemporary Canada 1960–1970 *(1972). Layton had earlier asked Wilson to recommend him for a Canada Council grant (28 November 1958) & in a subsequent letter aired his contempt over Dudek's article 'Patterns of Recent Canadian Poetry' (December 1958: Culture 19), with the comment "who in the hell does he think he is"* (Wild Gooseberries, *pp97/100).*

A40a | *The Things Which Are* | *paper issue* | *October 1962*

110 **THE | THINGS WHICH ARE | *by* | ALDEN NOWLAN | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**

72pp sewn in five gatherings glued without endleaves in pale blue letterpress card covers with printed jacket; 214 × 142 × 7 mm.

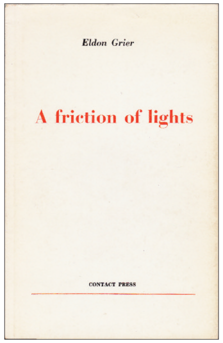
COPYRIGHT PAGE *"Copyright by Alden Nowlan, 1962 | Printed in England at the Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*

The author's fifth book produced October 1962 in an undisclosed edition of 250 copies of which 200 were jacketed paperbacks. The jacket as originally printed in England was unusable, forcing Peter Miller to have a replacement produced in Montreal at Three Star Printing. A nice copy in an intact lightly dust-soiled jacket.

NOTE *"I think your printings are too small. A Contact book should stay in print at least five years. (Time flies that fast!)"—Louis Dudek to Peter Miller (18 February 1965). Miller, however – prepared to assume the expenses of production rather than have authors invest more than the work in their books – decided that 250 copies met the limit of his support. "Incidentally, you know, I am not quite in agreement with you about your generous policy of not accepting money from authors and providing all the funds yourself. Your argument has been that we don't want a 'vanity press'. But this is entirely irrelevant to the situation under which poetry has been, is, and must be published in this century. A score of the most important books of the last fifty years came out 'at the author's expense', as you know. They will continue to do so. You keep vanity out by having standards of acceptance, that's all. But why be limited by your own capacity for martyrdom and the amount of money you can give away in literary charity? These books for the most part lose money! Why should it be your money?…Contact Press is not important. The writing and generous publishing of the right kind of poetry, the fruitful directions, is important. Contact is only a means to this, a kind of make-shift arena. One way to make this process more free and enterprising is to unload some of the organizational-work, (1) of production and (2) of providing money, on the poets themselves. This is how Leonard Cohen produced his* Mythologies, *how Everson produced several of his books, how Layton and myself have operated [Louis Dudek to Peter Miller, 30 September 1964]."*

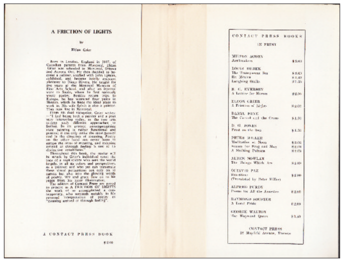
A41a | *A Shifting Pattern* | *cloth issue* | *October 1962*

111 **PETER MILLER | A SHIFTING PATTERN | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
80pp (last leaf blank) sewn in five gatherings bound with plain endleaves in wine linen with gilt-stamped spine, in a letterpress jacket ($2.00 on flap); 229 × 160 × 10 mm (book); 230 × 160 × 11 mm (jacket).
COPYRIGHT PAGE *"Copyright by Peter Miller, 1962 | Printed in England by | The Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
DEDICATEE COPY *inscribed ffe in blue ink: "This copy is for | Ray | to whom the book is dedicated | in friendship and in admiration. | Peter. | Toronto, | October 26th, 1962."*
The author's third book, issued late October 1962 presumably in an edition of 250 copies of which 50 were hardcover. Title-page and section titles printed red & black. The error in the Contents has not been corrected, showing that it took some time for the author to discover it. The note on the flap refers to the impending publication of his translation of Sun-Stone. *A clean copy, the jacket with two faint unobtrusive dampstains.*

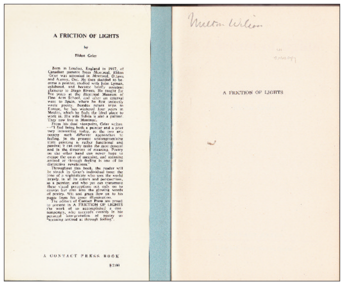

Eldon Grier

A friction of lights

CONTACT PRESS

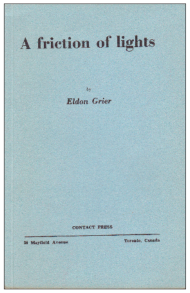


112 **PETER MILLER | A SHIFTING PATTERN | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
80pp (last leaf blank) sewn in five gatherings bound with plain endleaves in wine linen with gilt-stamped spine, lacking the jacket; 229 × 160 × 10 mm.
COPYRIGHT PAGE *"Copyright by Peter Miller, 1962 | Printed in England by | The Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
PRESENTATION COPY *inscribed ffe in blue ink, "For | Dora Pettinella | with best wishes for your | continuing to flower in the field | of translation | from | Peter Miller | Toronto | November 16th, 1962".*
Dora Marcarelli Pettinella (1901–91) was a New York poet & translator of literature from Spanish, Portuguese, Italian & French, whom Miller consulted during his translation of Sun-Stone. *The typo in the Contents remains uncorrected. Originally the title of the book, the poem 'A Display of Masks' is isolated in an Epilogue. A clean lovely association copy, lacking the jacket.*



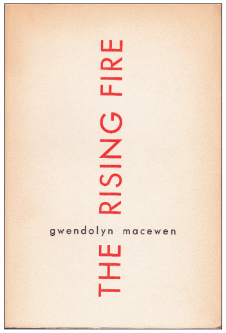
A41b | *A Shifting Pattern* | *paper issue* | *October 1962*

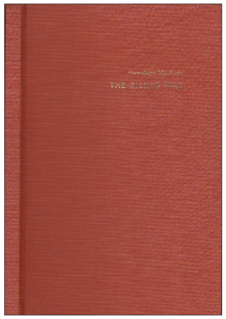
113 **PETER MILLER | A SHIFTING PATTERN | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
80pp (last leaf blank) sewn in five gatherings bound without endleaves in letterpress pale blue card covers in a letterpress jacket ($2.00 on flap); 230 × 153 × 8 mm.
COPYRIGHT PAGE *"Copyright by Peter Miller, 1962 | Printed in England by | The Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
CORRECTED *the word "Rogue" in the Contents is crossed out in blue ink with the word "Rouge" written above.*
ASSOCIATION COPY *with the signature of Toronto poet & prof, Ian Sowton on ffe, dated "63".*
A beautiful copy of the paper issue, with one short closed tear to jacket rear (WorldCat tracing 64 copies).

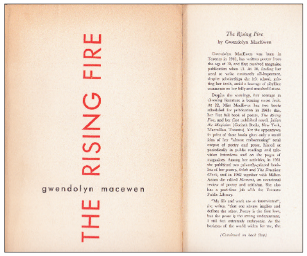

A friction of lights

Eldon Grier

CONTACT PRESS






THE RISING FIRE
gwendolyn macewen

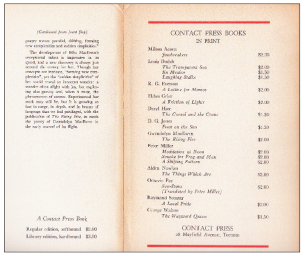
The Rising Fire
by Gwendolyn MacEwen

Gwendolyn MacEwen was born in Toronto in 1941, has written poetry from the age of 12, and first received magazine publication when 15. At 18, finding her need to write constantly all-important, despite scholarships she left school, gritting her teeth, amid a barrage of sibylline comments on her folly and smashed future.

Despite the warnings, her courage in choosing literature is bearing sweet fruit. At 22, Miss MacEwen has two books scheduled for publication in 1963: this, her first full book of poetry, *The Rising Fire*, and her first published novel, *Julian the Magician* (Corinth Books, New York, Macmillan, Toronto). Yet the appearance in print of these books gives only a small idea of her "almost embarrassing" total output of poetry and prose, hinted at periodically in public readings and television interviews and on the pages of magazines. Among her activities, in 1961 she published two privately-printed booklets of her poetry, *Selah* and *The Drunken Clock*, and in 1962 together with Milton Acorn she edited *Moment*, an occasional review of poetry and criticism. She also has a part-time job with the Toronto Public Library.

"My life and work are so interrelated", she writes, "that one always implies and defines the other. Poetry is the first love, but the prose is the strong undercurrent. I still feel extremely embryonic. As the horizons of the world widen for me, the

(Continued on back flap)



(Continued from front flap)

poetry moves parallel, shifting, forming new complexities and sudden simplicities."

The development of Miss MacEwen's exceptional talent is impressive in its speed, and a new discovery is always just around the corner for her. Though her concepts are intricate, "forming new complexities", yet the "sudden simplicities" of her world reveal an innocent wonder: a wonder often alight with joy, but exploring also gravity and, when it must, the phenomenon of sorrow. Experimental her work may still be, but it is growing so fast in range, in depth, and in beauty of language that we feel privileged, with the publication of *The Rising Fire*, to catch the poetry of Gwendolyn MacEwen in the early marvel of its flight.

A Contact Press Book

Regular edition, softbound $2.00
Library edition, hardbound $3.00

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CONTACT PRESS
28 Mayfield Avenue, Toronto

1963

A42a | *Jawbreakers* | *paper issue* | *April 1963*

114 **Milton Acorn | JAWBREAKERS | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**
56pp (last leaf blank) sewn in four gatherings glued in letterpress blue card covers with letterpress jacket ($2.00 on flap); 215 × 139 × 6 mm.
COPYRIGHT PAGE *"Copyright by Milton Acorn, 1963. | Printed in England at the Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
The author's third book (& fourth publication), dedicated to LeRoi Jones; issued belatedly in an undisclosed edition of 250 copies of which 200 were jacketed paperbacks. "I have today airmailed a 65-year old aunt in London to phone Bednarczyk and ask him where o where are Acorn and Grier?"—Peter Miller to Louis Dudek (21 March 1963). A lovely copy (WorldCat locating 51).
NOTE *initially submitted to the Canada Council for financial support, publication was delayed while the editors considered their conditional response (the book ultimately emerging without acknowledgement of third-party funding). "The CC has sent back Acorn's MS with the letter enclosed.…I gathered from Ray's last letter to me that he hasn't much patience with the kind of terms the Canada Council is likely to start putting before us. If we can do it on our own – you have to consider the number of books we have on our list, and whether your funds can bear it – then maybe we should do it ourselves. I'm all for dropping the Canada Council on this book, as well as any other applications for aid in publishing books. Especially their suggestion that the title need "revision" gets on my nerves. There is nothing wrong with the title. Nor is the MS in a very rough state; it's clean enough and finished enough for any reasonable judge of poetry to decide whether it's worth backing. Only a bureaucratic stickler would be bothered by the details – and that's what bothers me. As soon as you submit to gov't subsidy you've got a civil service mentality to deal with: the MS has to be immaculate, with starched shirt and full-dress suit, and before long the poetry too will toe the mark. They are bound to help poetry that has nothing to say and that is perfectly finished as a laid-out corpse. All subsidy corrupts, and absolute subsidy corrupts absolutely. I am not really angry against the CC, but this letter encourages me to back out from further applications* [Louis Dudek to Peter Miller, 11 November 1961]."

115 **Milton Acorn | JAWBREAKERS | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**
56pp (last leaf blank) sewn in four gatherings glued in letterpress blue card covers with letterpress jacket ($2.00 on flap); 215 × 139 × 6 mm.
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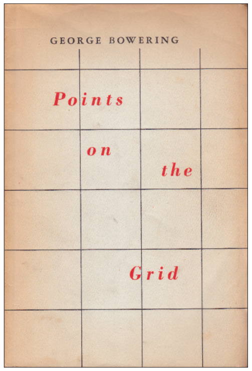
REVIEW COPY *with untitled mimeo review slip laid in.*
A clean copy bumped slightly at heel, in an intact jacket with two small dampstains on face.

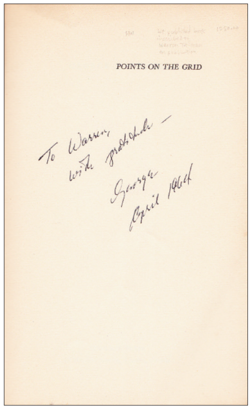
A43a | *A Friction of Lights* | *cloth issue* | *April 1963*

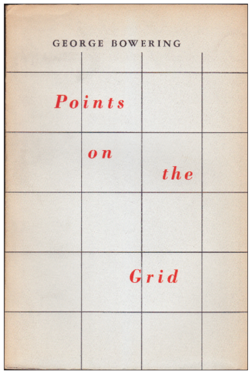
116 **A friction of lights | by | *Eldon Grier* | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
64pp (last leaf blank) sewn in four gatherings bound with plain endleaves in dark red linen stamped black on spine with illustrated jacket ($2.00 on flap); 220 × 145 × 10 mm (book); 225 × 145 × 11 mm (jacketed).
COPYRIGHT PAGE *"Copyright by Eldon Grier, 1963. | Printed in England by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
ASSOCIATION COPY *with ink signature of ownership on ffe, "Mike & Kim Ondaatje | Kingston, July 1965".*
First issue of the author's fifth book, in the original jacket designed by his wife Sylvia Tait & printed at the author's expense in Montreal. On receipt of the edition, it was found that the books had not been produced to the correct specifications, leaving the jackets too large for the paperbacks. A new jacket had to be ordered & printed before they could be released. A lovely copy of the scarce cloth issue limited to 50 copies (from an edition of 250) with fine association significance, the author being both a poet & an artist.
NOTE *"Eldon is highly pleased with the book itself. That's good. Then, the jacket fits ok, though tight, on the hard-cover. At least that much is saved. However the softcover is too small entirely for this jacket, and apparently cannot be adapted.…Eldon says that for $300 this book of his is a very fine job; it would have cost at least $500 in Montreal [Louis Dudek to Peter Miller, 18 April 1963]."*

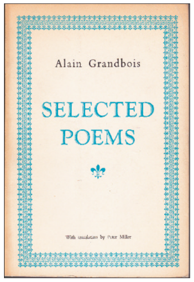
A43b | *A Friction of Lights* | *paper issue* | *May 1963*

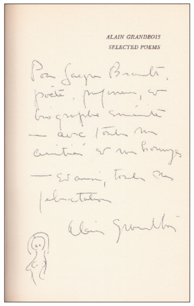
117 **A friction of lights | by | *Eldon Grier* | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
64pp (last leaf blank) sewn in four gatherings glued in letterpress blue card covers with letterpress jacket ($2.00 on flap); 213 × 137 × 6 mm.
COPYRIGHT PAGE *"Copyright by Eldon Grier, 1963. | Printed in England by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
Paper issue of the author's fifth book released belatedly in an undisclosed edition of 200 copies (WorldCat locating 52). Produced in tandem with Milton Acorn's Jawbreakers *– which boasts two-colour letterpress card covers – Grier's cover is printed black only. A very nice copy in intact jacket.*
NOTE *"I am writing tonight to tell you that Bednarczyk has proved less than perfect, and to warn you in case you wish work done (eg, for McGill). First he buggered up the jackets for the Nowlan book, and I had Feher redo them at my expense. Then he delayed Acorn and Grier by two months: true, he had a fire, but he steadfastly neglected to answer my enquiries, which no fire can excuse. Now comes the payoff. The airmail Griers arrived tonight; text OK but despite my clear and specific instructions to make the size 6 × 9 they have arrived in two different sizes (for hard and softbacks) and neither size is 6 × 9. The tragedy is that Eldon asked me to let him know the size of the book as he wanted special jackets made in Montreal to his wife's design. They are lovely jackets – but, in view of Bednarczyk's mutiny, useless. A dead loss to Eldon of – $150. Can you beat it? God knows why they cost that much, but they did. God knows why Bednarczyk ignored instructions, but he did. And Eldon pays.…I have told B that the fact that he did not know about the jackets (a recent decision by Grier) is no excuse: it was up to him to deliver*

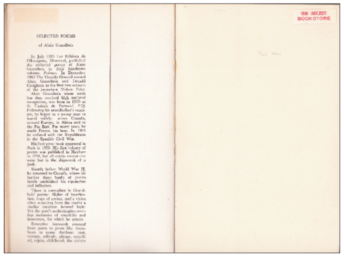


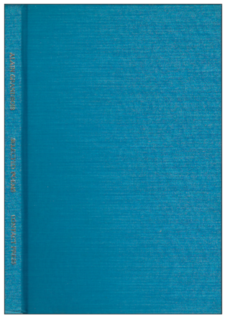












according to specifications.…Ray and I agree that with all that has been going wrong this is the end of the road for us with B anyway (in future we'll continue to use Feher or, if he can't handle us all the time, some other printer in Canada). So I don't mind being tough [Peter Miller to Louis Dudek, 10 April 1963]."

118 **A friction of lights | by | *Eldon Grier* | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
64pp (last leaf blank) sewn in four gatherings glued in letterpress blue card covers with letterpress jacket ($2.00 on flap); 213 × 137 × 6 mm.
COPYRIGHT PAGE *"Copyright by Eldon Grier, 1963. | Printed in England by Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
REVIEW COPY *with pencil signature of Milton Wilson on half-title.*
An unmarked copy with paper inclusion on half-title & light wear at crown of jacket spine.
NOTE *this copy includes a clipping on Contact Press by Robert Weaver, 'Obscure publisher of poetry produces some of better works' (from his Toronto Star column,* On Writing, *p31); focusing on the apparent resistance from juries of the Canada Council to present the Governor-General's Award to Contact books. Undated but referring to the latest titles from the press as* Sun-Stone *&* A Friction of Lights.

A44a | *The Rising Fire* | *paper issue* | *fall 1963*

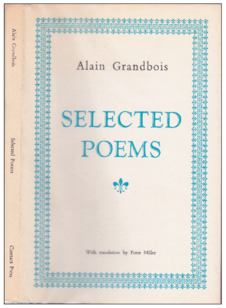
119 **THE RISING FIRE | gwendolyn macewen | CONTACT PRESS | 28 Mayfield Avenue | Toronto, Canada**
[96pp]: [ii], viii, 86 (last two leaves blank) perfectbound in offset cream eggshell jacket with yapp fore-edge ($2.00 & $3.00 on lower flap); 230 × 154 × 7 mm.
COLOPHON "The Rising Fire *by Gwendolyn MacEwen | was designed for Contact Press by Harry | Howith and composed by the Three Star | Printing and Publishing Company, Mon- | treal. The text is set in Baskerville Light | roman, the display lines in Italian Old | Style italic, and the front cover in Futura | Medium roman. The text is printed on | Deluxe Eggshell, the cover on Wellington | Shell 200M."*
REVIEW COPY *lacking the slip, with paperclip impression at crown of half-title.*
Paper issue of the author's first substantial collection (preceded by two self-published pamphlets); issued late 1963 in an edition of 250 copies of which 200 were paperbacks (WorldCat tracing 48). A clean lovely copy, covers toned about perimeter as usual; elusive thus.
NOTE *the first of the Contact Press books to make a distinction between the "Regular edition, softbound $2.00" & "Library edition, hardbound $3.00". This collection follows the publication of her first novel,* Julian the Magician *(1963: Corinth Books, New York). Handsome design by Harry Howith (1934–2014), Ottawa poet, publisher & poetry host at the legendary coffee house, Le Hibou. At the time, a manuscript of his was being considered for publication at Contact, but was withdrawn after the editors suggested revisions (21 March 1963). "You and Ray and I are all agreed on Howith. Whatever our individual personal relationships with him, as Contact Press we shall have no more truck with him except that we must certainly fulfil our agreement with him anent designing work which he has started and which honor demands that we allow him to fulfil [Peter Miller to Louis Dudek, 5 April 1963]." Dudek rejoined, "Howith has written an apology for his misdeeds. Jack [Bill?] Hawkins probably*

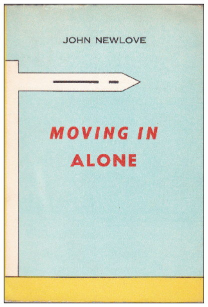
had a talk with him, since he was here in Montreal two weeks ago and we had a nice long chat. Hawkins compared Harry to Mike Strong, which throws a lot of light if you know Mike Strong [18 April 1963].”

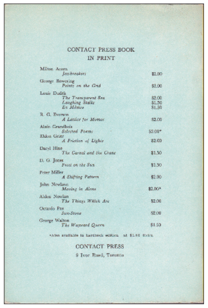
120 **THE RISING FIRE | gwendolyn macewen | CONTACT PRESS | 28 Mayfield Avenue | Toronto, Canada**
[96pp]: [ii], viii, 86 (last two leaves blank) perfectbound in offset cream eggshell jacket with yapp fore-edge ($2.00 & $3.00 on lower flap); 230 × 154 × 7 mm.
COLOPHON “The Rising Fire *by Gwendolyn MacEwen | was designed for Contact Press by Harry | Howith and composed by the Three Star | Printing and Publishing Company, Mon- | treal. The text is set in Baskerville Light | roman, the display lines in Italian Old | Style italic, and the front cover in Futura | Medium roman. The text is printed on | Deluxe Eggshell, the cover on Wellington | Shell 200M.”*
Another copy of the paper issue in toned covers with a slight bump at crown of spine; tight & clean within.
NOTE *perfectbinding involves thermoplastic adhesion of individual leaves to the cover. Initially employing rubber-based adhesives (1840–70), the process was abandoned until the paperback revolution of the late 1930s prompted its revival. The hot-melt glues used in perfectbound books today are composed of three thermoplastic elastomers: EVA (Ethylene Vinyl Acetate), APAO (Amorphous Poly Alpha Olefin) & PA (Poly Amides).*

A44b | *The Rising Fire | cloth issue | fall 1963*

121 **THE RISING FIRE | gwendolyn macewen | CONTACT PRESS | 28 Mayfield Avenue | Toronto, Canada**
[96pp]: [ii], viii, 86 (last two leaves blank) casebound with plain endleaves in siena linen giltstamped on face in offset cream eggshell jacket ($2.00 & $3.00 on lower flap); 235 × 157 × 13 mm.
COLOPHON “The Rising Fire *by Gwendolyn MacEwen | was designed for Contact Press by Harry | Howith and composed by the Three Star | Printing and Publishing Company, Mon- | treal. The text is set in Baskerville Light | roman, the display lines in Italian Old | Style italic, and the front cover in Futura | Medium roman. The text is printed on | Deluxe Eggshell, the cover on Wellington | Shell 200M.”*
PRESENTATION COPY *inscribed half-title in red ink, “in nomine diaboli | Gwen”.*
One of 50 hardcovers bound in-house at Robert Feher’s Three Star Printing. A tight clean copy in bright jacket with tape-stains on flaps.
NOTE *“Her first printed book of poems,* The Rising Fire, *came out just after* Julian the Magician *[spring 1963] and Gwen was booked for a poetry tour that included Montreal, Toronto, and Vancouver [Rosemary Sullivan,* Shadow Maker: The Life of Gwendolyn MacEwen, *1995: HarperCollins, p153].” The earliest review appeared in Canadian Poetry 27, February 1964, pp37–9, followed by others that spring & summer. “I’m curious to see some of our new books. Gwen MacEwen’s novel looks to me like her poetry: I suppose I’m somehow antipathetic to stuff backing up from the inner psyche. Hence my prejudice against myths. For me, the conscious is the workshop of mankind [Louis Dudek to Peter Miller, 15 November 1963].” Both the late review & Dudek apparently not yet having seen the book, suggest that* The Rising Fire *wasn’t issued until late 1963.*







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Louis Dudek	*The Transparent Sea*	$2.00
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R. G. Everson	*A Lattice for Momos*	$2.00
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D. G. Jones	*Frost on the Sun*	$1.50
Peter Miller	*A Shifting Pattern*	$2.00
John Newlove	*Moving in Alone*	$2.00*
Alden Nowlan	*The Things Which Are*	$2.00
Octavio Paz	*Sun-Stone*	$2.00
George Walton	*The Wayward Queen*	$1.50

*Also available in hardback edition at $1.00 Extra.

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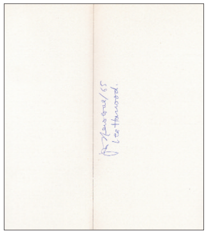
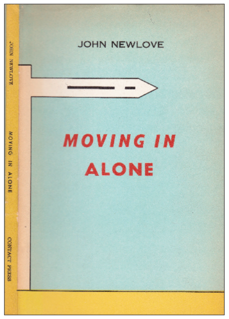
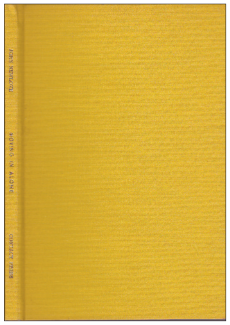
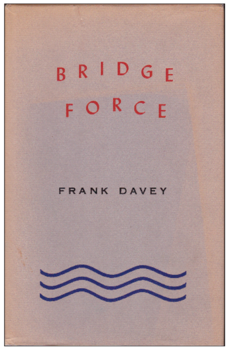
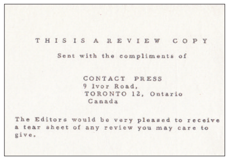










THIS IS A REVIEW COPY

Sent with the compliments of

CONTACT PRESS
9 Ivor Road,
TORONTO 12, Ontario
Canada

The Editors would be very pleased to receive a tear sheet of any review you may care to give.

1964

A45a | *Points on the Grid* | *paper issue* | *April 1964*

122 **GEORGE BOWERING | *Points* | *on* | *the* | *Grid* | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**

[72pp]: [ii], 70 (last leaf blank) perfectbound in offset light grey jacket with yapp fore-edge ($2.00 & $3.00 on lower flap); 232 × 155 × 6 mm.

COPYRIGHT PAGE *"Copyright by George Bowering, 1964 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, PQ".*

PRESENTATION COPY *inscribed half-title in dark blue ink, "To Warren, | with gratitude – | George | April 1964".*

Paper issue of the author's first regularly published book (preceded by the undistributed pamphlet, Sticks & Stones, *1962: Tishbooks); issued April 1964 in an edition of 250 copies of which 200 were paperbacks. Inscribed to Warren Tallman (1921–94), the author's English prof at the University of British Columbia – credited with inciting the Tish movement – & host of the historic three-week-long Vancouver Poetry Conference (24 July – 16 August 1963). "I have no idea where I met Frank Davey. I can't remember at all. I remember meeting Gladys [Hindmarch], I remember meeting Lionel [Kearns]. Then all of a sudden there was Frank Davey, Fred Wah, Jamie Reid, David Dawson and all those other guys; and it happened because of Warren Tallman. We were over at Warren Tallman's place one night when Tish started. We'd been having regular meetings outside of the university curriculum. We'd been going over to Warren Tallman's every Sunday and saying, 'oh a Robert Duncan book came out—we'll read Robert Duncan, Charles Olson', and so forth [1988 interview with Barry McKinnon quoted by Miki, p128]." A clean copy within, in lightly worn & heavily toned covers.*

NOTE *"As of today you have Bowering. God I hope you like him. Maybe this is the book that has all three of us equally rooting?"—Peter Miller to Louis Dudek (21 March 1963 – mss sent to him 19 March). The title was also that of the author's* MA *thesis (under Robert Creeley). The first two reviews – by Marya Fiamengo & Phyllis Webb – appeared in the summer of 1964 (Roy Miki,* A Record of Writing, *1989: Talonbooks, p284).*

123 **GEORGE BOWERING | *Points* | *on* | *the* | *Grid* | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**

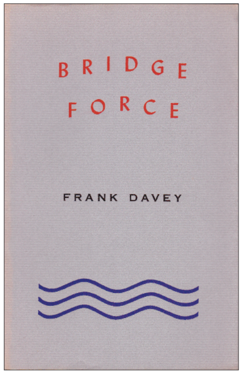
[72pp]: [ii], 70 (last leaf blank) perfectbound in offset light grey jacket with yapp fore-edge ($2.00 & $3.00 on lower flap); 232 × 155 × 6 mm.

COPYRIGHT PAGE *"Copyright by George Bowering, 1964 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, PQ".*

PRESENTATION COPY *inscribed flyleaf in dark blue ink, "To E. Reid on no special | holiday, with green coils – | George Bowering | May 1965".*

Another copy, inscribed to Eunice Elaine McKinnon (1914–91), wife of James Douglas Reid (1909–87) & mother of fellow founding-editor of Tish, Jamie Reid. A clean copy within save for the original price in pencil at upper tip of half-title ("2.00") & a pencil note on flyleaf, in lightly worn & toned covers, with corner-fold rear.

NOTE *early gatherings of the Tish editors at Jamie's house led to Eunice Reid being considered 'den-mother' of the fledgling movement. A faint American bookseller's pencil note at foot of flyleaf reads: "Hoffer | (Stigma) Cat 80 | Item #29 | (400–)", presumably in the hand of Peter Howard who acquired the stock of William Hoffer Bookseller on Bill's death (28 September 1997).* Stigma, *his final catalogue, which was issued – with excisions – August 1992, offered the present copy for $400, describing it as the "Author's presentation copy to E. Reid, Jamie Reid's mother, who was supportive of the Tish poets during the early years". Hoffer's bibliographer Glenn Woodsworth described* Stigma *as "in large part a vehicle for acerbic comment on Bill's (un)favourite authors and the Canadian system of subsidies to the arts. Parts of the catalogue were sufficiently libellous that the printer, Bill Fletcher, refused to print it without changes. Since Hoffer was out of the country, Fletcher consulted with Anne Yandle (who was minding the shop at the time) & Cap Munro, then deleted the most offensive passages. Unexpurgated copies of these pages were passed out to a few people [Woodsworth,* Cheap Sons of Bitches: The Publications of William Hoffer, *1998: Tricouni Press & Stephen Lunsford, Vancouver, p92]."*



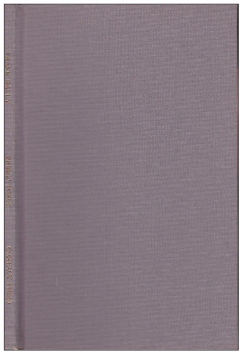
124 **GEORGE BOWERING | *Points | on | the | Grid* | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**

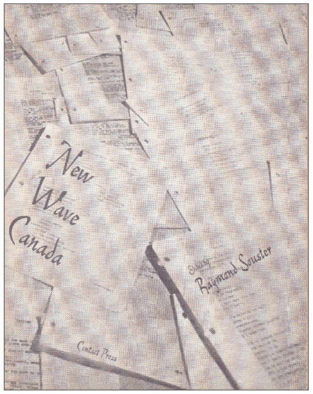
[72pp]: [ii], 70 (last leaf blank) perfectbound in offset light grey jacket with yapp fore-edge ($2.00 & $3.00 on lower flap); 232 × 155 × 6 mm.

COPYRIGHT PAGE *"Copyright by George Bowering, 1964 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, PQ".*

A lovely copy of the first published book by Canada's first Parliamentary Poet Laureate (2002–4); one of 200 copies thus, issued April 1964 (WorldCat locating 49 copies).

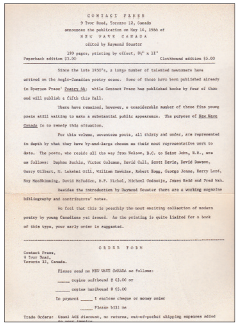
NOTE *"I am solidly with Ray on the merits of this MS. I too am not just permissive, but am excited, and was from the first page on. Bowering has life, joy, pith, style, ease, spunk, and atmosphere: the works, that's all.…If you too like it, I'll see what I can do to raise Ray's bid, with Spring 1964 in mind rather than Fall of that year [Peter Miller to Louis Dudek, 19 March 1963]." Submitted earlier with an introductory essay on poetics, as Bowering's successful thesis for a Masters degree at the University of British Columbia (April 1963); Robert Creeley, who had begun teaching at UBC fall 1962, also becoming his thesis advisor. "I like to picture Al [Purdy] reading my first book at Roblin Lake. Because there is a similarity to offset our differences. Our breakthrough books were published by Contact Press, the first really important poetry publisher to emerge in the years after the Second World War. It was a small press in the best form, a producer of plain and attractive objects that were also the first significant poetry books by the next wave of Canadian poets, a wave that followed pretty calm waters, one might say. Its founders & first editors were Irving Layton, Louis Dudek, & Raymond Souster, with Souster doing the majority of the work [George Bowering, 'Al and Me' in The Walrus, 12 April 2010]."*





A46a | *Selected Poems of Alain Grandbois | paper issue | November 1964*

125 **Alain Grandbois | SELECTED POEMS | With translation by Peter Miller | CONTACT PRESS | 28 Mayfield Avenue | Toronto, Canada**



C O N T A C T   P R E S S
9 Ivor Road, Toronto 12, Canada
announces the publication on May 16, 1966 of
N E W   W A V E   C A N A D A
edited by Raymond Souster
190 pages, printing by offset, 8½" x 11"
Paperback edition $3.00   Clothbound edition $5.00

Since the late 1950's, a large number of talented newcomers have arrived on the Anglo-Canadian poetry scene. Some of these have been published already in Ryerson Press' Poetry 64; while Contact Press has published books by four of them and will publish a fifth this Fall.

There have remained, however, a considerable number of these fine young poets still waiting to make a substantial public appearance. The purpose of New Wave Canada is to remedy this situation.

For this volume, seventeen poets, all thirty and under, are represented in depth by what they have by-and-large chosen as their most representative work to date. The poets, who reside all the way from Nelson, B.C. to Saint John, N.B., are as follows: Daphne Buckle, Victor Coleman, David Cull, Scott Davis, David Dawson, Gerry Gilbert, M. Lakshmi Gill, William Hawkins, Robert Hogg, George Jonas, Barry Lord, Roy MacSkimming, David McFadden, B.P. Nichol, Michael Ondaatje, James Reid and Fred Wah.

Besides the introduction by Raymond Souster there are a working magazine bibliography and contributors' notes.

We feel that this is possibly the most exciting collection of modern poetry by young Canadians yet issued. As the printing is quite limited for a book of this type, your early order is suggested.

O R D E R   F O R M

Contact Press,
9 Ivor Road,
Toronto 12, Canada.

Please send me NEW WAVE CANADA as follows:
_____ copies softbound @ $3.00 or
_____ copies hardbound @ $5.00
In payment _____ I enclose cheque or money order
_____ Please bill me

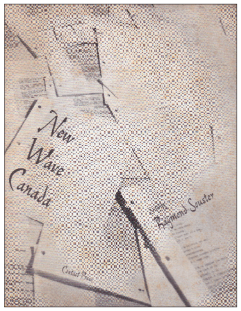
Trade Orders: Usual 40% discount, no returns, out-of-pocket shipping expenses added to your invoice.

[120pp]: [ii], xii, 106 (last two leaves blank) perfectbound in offset card jacket ($3.00 & $4.00 on lower flap); 230 × 155 × 10 mm.

COPYRIGHT PAGE *"Copyright by Alain Grandbois | 1964 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, PQ."*

A bilingual collection by the pre-eminent Québecois poet & the second of Peter Miller's published volumes of translations; issued fall 1964 in an edition of 250 copies of which 200 were paperbacks (WorldCat locating 56). Title-page printed light blue & black. A tight clean copy with bookseller's sticker on flyleaf, covers toned as usual; with the upper flap folded along the scoreline for the hardcover issue (leaving its fore-edge extended).

NOTE *"Grandbois should be coming back to you about Tuesday (ie Apr 23). I'll try to get it [the mss] out this weekend. [Louis Dudek to Peter Miller, 18 April 1963]."*



126 **Alain Grandbois | SELECTED POEMS | With translation by Peter Miller | CONTACT PRESS | 28 Mayfield Avenue | Toronto, Canada**

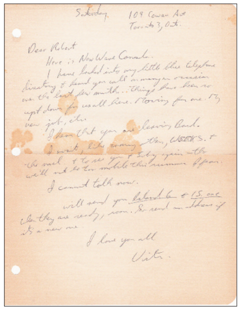
[120pp]: [ii], xii, 106 (last two leaves blank) perfectbound in offset card jacket ($3.00 & $4.00 on lower flap); 230 × 155 × 10 mm.

COPYRIGHT PAGE *"Copyright by Alain Grandbois | 1964 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, PQ."*

PRESENTATION COPY *inscribed half-title, "Pour Jacques Brault, | poète, professeur, et biographe [   ]te | – avec toute mon | amitié et mon hommage | – et aussi, toutes mes felicitiations | Alain Grandbois | [drawing of a nude woman]".*

A superlative association copy with lightly toned covers.

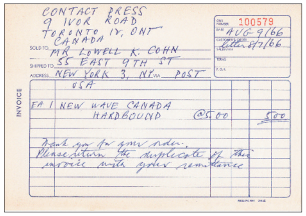
NOTE *a professor at Université de Montréal from 1960, the award-winning poet Jacques Brault (b. 1933) would publish a biographical essay on the author in 1968,* Alain Grandbois, *Pierre Seghers Editeur, Paris (Collection «Poètes d'aujourd'hui», N° 172). Judging from the text of the inscription, it appears that the author presented this copy to the author of his biography following its publication in Paris. Alain Grandbois (1900–75) was awarded his third Prix Athanase-David (22 January 1969) later to be joined by Brault (21 October 1986).*



Saturday   109 Cowan Ave
Toronto 3, Ont.

Dear Robert
Here is New Wave Canada.
I have looked into my little blue telephone directory & found you call on many an occasion over the last few months. Things have been so upset down for us all here. Moving for one. My new job, etc.
I hear that you are leaving Beach.
I wait, like many others, WEEKS. & the mail & to see you & Toby again – the we'll not be too mobile this summer I fear.
I cannot talk now.
will send you Islands & 15 one when they are ready, soon. So send me address if it's a new one.
I love you all
Victor.

A46b | *Selected Poems of Alain Grandbois | cloth issue | November 1964*



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Thank you for your order.
Please return the duplicate of this invoice with your remittance

127 **Alain Grandbois | SELECTED POEMS | With translation by Peter Miller | CONTACT PRESS | 28 Mayfield Avenue | Toronto, Canada**

[120pp]: [ii], xii, 106 (last two leaves blank) casebound with plain endleaves in turquoise linen gilt-stamped on spine, in an offset card jacket ($3.00 & $4.00 on lower flap); 237 × 157 × 15 mm.

COPYRIGHT PAGE *"Copyright by Alain Grandbois | 1964 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, PQ."*

The hardcover issue limited to 50 copies. As new.

NOTE *this was only the second discrete volume by a Francophone poet available in English in Canada – preceded by* Selected Poems by Emile Nelligan *translated by P.F. Widdows (1960: Ryerson). The third would also appear from Contact Press,* The Tomb of the Kings *by Anne Hébert, again translated by Peter Miller.*

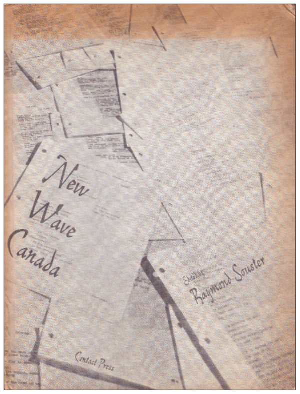
1965

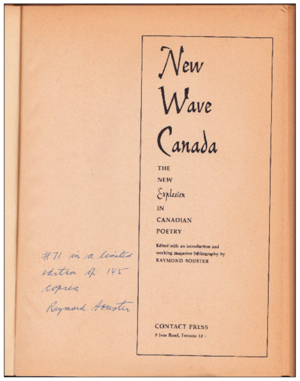
A47a | *Moving In Alone* | *paper issue* | *May 1965*

128 **JOHN NEWLOVE** | ***MOVING IN* ALONE** | **CONTACT PRESS** | **9 Ivor Road, Toronto, Canada**
[90pp]: [iv], 86 (last leaf blank) perfectbound in offset Byronic jacket ($2.00 & $3.00 on lower flap); 230 × 155 × 7 mm.
COPYRIGHT PAGE *"Copyright by John Newlove, 1965 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*
PRESENTATION COPY *inscribed to his publisher in blue ink beneath the flap, "J Newlove/65 | Lee Harwood".*
CORRECTED COPY *with the word "Lybia" in the title 'In Lybia' (p29) crossed through in blue ink with the word "Libya" printed in caps in the same ink beside it.*
The author's third book, issued May 1965 in an edition of 250 copies of which 200 were paperbacks. This copy ex-libris British poet Lee Harwood (1939–2015) whose first book, title illegible, *appeared the same year from Writers Forum. Harwood had just accepted work by the author for the first issue of his seminal little mag Tzarad (1965: Night Scene Publications). A tight clean lovely copy (WorldCat locating only 39 copies).*
NOTE *the book was reissued by Ron Smith in 1977 under his recently-established Oolichan Books imprint. He would go on to publish the author's first book of new poetry in almost ten years,* The Green Plain *(1981), the Robert McTavish documentary,* What to Make of It All? The Life and Poetry of John Newlove *(2006), pointing to Newlove's move to Toronto to become an editor at McClelland & Stewart (1970–4) & his subsequent stints as writer-in-residence at Concordia, Massey College & Western University in London, as intrusions on his creative freedom (despite the Governor-General's Award for* Lies *in 1972). Ron Smith's reprint of Newlove's Contact book appears to have been a show of support during a trying time.*

A47b | *Moving In Alone* | *cloth issue* | *May 1965*

129 **JOHN NEWLOVE** | ***MOVING IN* ALONE** | **CONTACT PRESS** | **9 Ivor Road, Toronto, Canada**
[90pp]: [iv], 86 (last leaf blank) casebound with plain endleaves in yellow linen gilt-stamped along spine, with offset Byronic jacket ($2.00 & $3.00 on lower flap); 232 × 155 × 11 mm (book); 235 × 157 × 12 mm (jacket).
COPYRIGHT PAGE *"Copyright by John Newlove, 1965 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*
An uncorrected copy of the cloth issue limited to 50 copies, with University of Toronto Bookstore ticket at head of lower pastedown. The jacket was produced slightly taller than the book. A lovely copy.
NOTE *The author's first hardcover & first of seven Contact Press books to bear the address of editor Peter Miller. "This is a suitable time to tell you that Al Purdy, having first got my OK, has sent me a large wad of poems by John Newlove of Vancouver to look at. Al's idea, with which I agreed, was that this would enable me to see whether we should invite Newlove to submit. I am replying to Al, saying that Newlove is by all means invited to submit a ms to us if he wishes. I think you guys would like his work, when seen in bulk, though you've probably seen it already a few at a time. Of course, any work beyond Bowering's is now being considered for 1965 publication, and the authors will be told this at the right time [Peter Miller, 1 November 1963]."*




New
Wave
Canada
THE
NEW
Explosion
IN
CANADIAN
POETRY
Edited with an introduction and
working magazine bibliography by
RAYMOND SOUSTER
CONTACT PRESS
9 Ivor Road, Toronto 12

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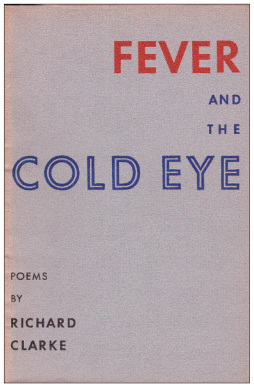
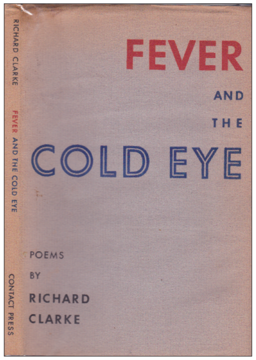
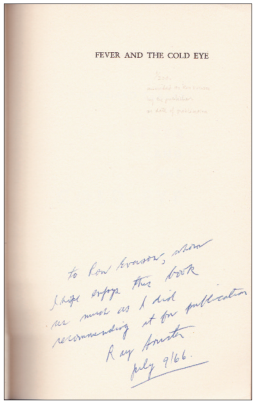
copies
Raymond Souster

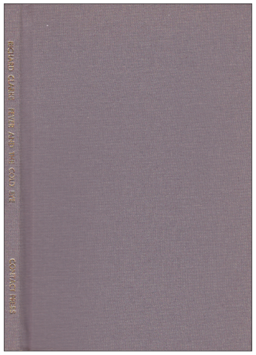





FEVER AND THE COLD EYE

1/200.
presented to Ron Everson
by the publisher
on date of publication

to Ron Everson, whom
I hope enjoys this book
as much as I did
recommending it for publication
Ray Souster
July 9/66.



A48a | *Bridge Force* | *paper issue* | *fall 1965*

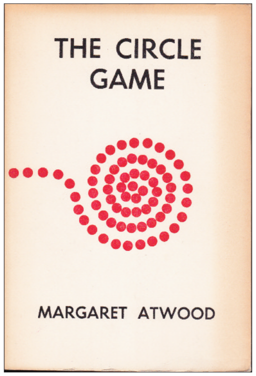
130 **FRANK DAVEY | BRIDGE | FORCE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
80pp (last leaf blank) perfectbound in letterpress mould-made grey jacket with deckled fore-edge on upper flap ($2.00 & $3.00 on lower flap); 235 × 150 × 6 mm.
COPYRIGHT PAGE *"Copyright by Frank Davey, 1965 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, Que."*
The author's third book issued late 1965 in an edition of 250 copies of which 200 were paperbacks. As new (WorldCat tracing 51 copies).

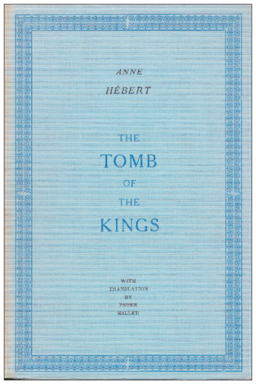
131 **FRANK DAVEY | BRIDGE | FORCE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
80pp (last leaf blank) perfectbound in letterpress mould-made grey jacket with deckled fore-edge on upper flap ($2.00 & $3.00 on lower flap); 235 × 150 × 6 mm.
COPYRIGHT PAGE *"Copyright by Frank Davey, 1965 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, Que."*
REVIEW COPY *with typewritten slip laid in.*
Montreal poet Alan Pearson's copy with his pencil notes throughout. His review appeared – together with a review of Moving In Alone *by John Newlove, among other recent poetry titles – in* The Tamarack Review *39, spring 1966, pp82/3 (in which a Newlove poem features on the lower cover). The largely dismissive review reprints Davey's poem 'A Vancouver History' in full, which Pearson has marked extensively & annotated in the book (p17). He would subsequently submit a manuscript of his own for consideration to Peter Miller (12 September 1966), but apart from honouring contracted commitments, the editors of the press were already contemplating its demise. A nice copy with covers lightly rippled.*
NOTE *"Dear Ray and Louis, I have been thinking for some time of withdrawing from the active role of financing and physically producing books for Contact Press, over and above the other books which you have both produced for the Press by your own cash and efforts. By the Fall of 1967, with the Howith book, I shall have done this work for six full years, producing some 16 books in that period. There being at present no further mss under serious consideration, I think that the Howith book should be my last production* [Peter Miller, 15 September 1966]*."*
Though out-of-sequence here (to explain the return of Alan Pearson's submission), Miller's letter was prompted, as he notes, by the publication of New Wave Canada *(May 1966). "The crunch came when in 1966, under Ray's editorship, and produced, I believe, by Victor Coleman, there appeared* New Wave Canada*. This was published under the imprint of Contact Press, with my own home address. Ray showed me a copy of it. The book was prefaced with a statement to the effect that 'Contact Press was founded by Louis Dudek, Irving Layton, and Raymond Souster.' True words. However, Layton had left officially in 1959, and starting informally in 1959, I had continued as a co-editor, working hard, contributing capital, redesigning policy, and expanding output to books by further new poets. To omit my name, in any form, from the opening credits seemed to me unappreciative and inconsiderate. I was deeply hurt. Ray, to whom I expostulated, did not consider my objections significant. Louis never knew of the incident or of my feelings about it. Accordingly on September 15, 1966, I wrote to Ray and Louis*

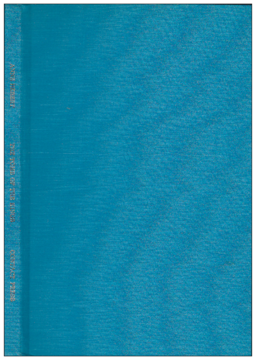
jointly, reporting my wish to withdraw from Contact Press [Peter Miller, 'Contact Press: The Later Years' in Canadian Notes & Queries 51 edited by John Metcalf – his first issue – 1997: Porcupine's Quill, p9]." However, no mention of Dudek or Layton appears either in the book or on the flier promoting it – while the lower cover ad includes Miller's Contact Press collection, A Shifting Pattern *– suggesting that what he may have been referring to, is a promotional ad for the book. Or it may be that as Peter Miller had been both managing editor & production manager of the press for the past six years, Souster's independent anthology project ignored the press policy on editorial approval (explaining Miller's curious comment about the use of his home address, which was standard in Contact books at the time). While Louis Dudek was prepared to forge on, Souster was not. "I've been feeling now for some time that I also want to get away from Contact Press, mainly because I find that my free time for creative writing has steadily shrunk and shrunk, and it seems the only way to increase it is to cut out less important things fairly ruthlessly.* New Wave Canada *has and still is costing me so much free time that as far as I'm concerned I've reached the point of diminishing returns as far as book publication goes. So I propose to opt out with Peter. Now that Delta Press is firmly established and the Coach House Press and Island Press in Toronto are active, I don't think young and deserving talent will be badly served in the future. I think Contact Press has done the job it was founded to do – we have bridged a very difficult time in Canadian letters – and now it's largely history. What better time to call a halt [Raymond Souster to Louis Dudek, 31 October 1966]?"*

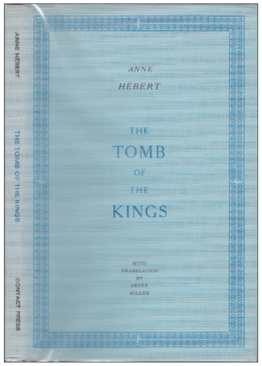
A48b | *Bridge Force* | *cloth issue* | *fall 1965*

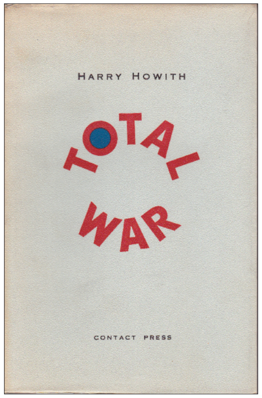
132 **FRANK DAVEY | BRIDGE | FORCE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
80pp (last leaf blank) casebound with plain endleaves grey linen gilt-stamped along spine, in letterpress mould-made grey jacket with upper flap deckled ($2.00 & $3.00 on lower flap); 241 × 155 × 10 mm.
COPYRIGHT PAGE *"Copyright by Frank Davey, 1965 | Printed by Three Star Printing and Publishing Company | 204 St Sacrement Street, Montreal, Que."*
ASSOCIATION COPY *with ink signature of the author's colleague on ffe, Toronto poet Ian Sowton dated 1965. Cloth issue limited to 50 copies; the author's first hardcover. A lovely copy with jacket lightly toned.*
NOTE *Ian Sowton (1929–2021) was at the time, professor of English at the University of Alberta in Edmonton (1956–68) before moving to Toronto to teach at York University (1968–93) shortly before Frank Davey became his colleague & ultimately department head (teaching there 1970–90). Beloved elegist & author of hymns at historic Holy Trinity Toronto, he was also the author of five volumes of poetry besides his scholarly works. With respect to the title of Davey's book, it bears quoting the Trinity creed: "We are a community of artists, activists, theologians, cooks, musicians, writers, students, seniors, queer and straight, cis and trans, lay people and clerics. We are part of the Diocese of Toronto in the Anglican Church of Canada and celebrate its tradition. At the same time, we are unafraid to challenge what we believe to be unjust. We are involved in & develop work in many areas from music to homelessness, lunch to refugees. Caring is given & received in an atmosphere which links faith to today's issues." A bridge force of indie proportions, holding their own, smack in the core of the commercial centre of town.*

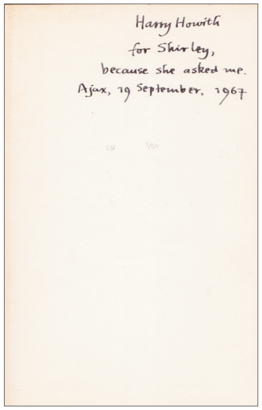











Harry Howith
for Shirley,
because she asked me.
Ajax, 19 September, 1967

1966

A49a | *New Wave Canada* | *paper issue* | *May 1966*

133 ***New* | *Wave* | *Canada* | THE | NEW | *Explosion* | IN | CANADIAN | POETRY | Edited with an introduction and | working magazine bibliography by | RAYMOND SOUSTER | CONTACT PRESS | 9 Ivor Road, Toronto 12**

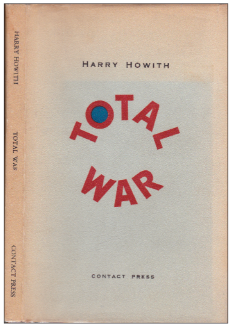
[180pp newsprint]: [viii], 172; perfectbound in offset coated card covers ($3.00 in ad rear); 273 × 216 × 9 mm.

PRESSMARK *"Printed by Rubicon Press, Toronto."*

CONTRIBUTORS *Daphne Buckle [later Marlatt], Victor Coleman, David Cull, Scott Davis, David Dawson, Gerry Gilbert, E. Lakshmi Gill [sic], William Hawkins, Robert Hogg, George Jonas, Barry Lord, Roy MacSkimming, David McFadden, bpNichol, Michael Ondaatje, James Reid & Fred Wah. Uncredited cover photo by Victor Coleman. Paperback issue totalling 736 copies from a projected edition of 1000* [WHITEMAN B3]. *Initially titled* Poets 67 *(deadline for submissions, 15 September 1965), the title was changed to* New Wave Canada *in December 1965. Coedited by Victor Coleman who also typed the masters, with covers & display typography for the 4 preliminary leaves set at Cooper & Beatty (thanks to Victor's boss at Oxford University Press, William Toye). This copy includes the prospectus mimeo'd by Souster on a legal-size sheet of bond (folded) – confirming that the book is an early copy & not the later issue. A fine clean copy with printer's production flaw (p78 scummed on the press).*

NOTE *Don Black, Victor's co-host for the Tuesday night readings at The Bohemian Embassy, had a friend who had just started a small printing business, Len Fox. Victor enlisted him to print both the book & the sixth issue of his little-mag Island, but the workload proved too great, resulting in the anthology being completed by Stan Bevington of Coach House Press (some of the sheets & all the covers). While a Leonard J. Fox is listed as a supervisor at the lithography & colour printing firm of Rolph-Clark-Stone, Rubicon Press is not listed in the 1966 Toronto Directory (nor are Stan Bevington or Coach House Press for that matter). After the sheets were completed (April 1966), Souster convened a collating party at his house, removing several doors from their hinges to double as tables for the 90 stacks of leaves. It took several days to collate the entire edition – 'help' scarce after that first day – leading to the discovery that 14 leaves were short by as many as 150 copies. The remaining sheets were later relinquished to Nelson Ball who ultimately had 28 paper plates made for the short leaves (reprinted at Albert Offset Printing Company in Toronto) & with a tin of glue purchased from Stan Bevington, he collated & handbound some 150 copies of an indistinguishable second issue through the summer of 1968. "Souster has said that 150 sets of sheets were given to the poet Nelson Ball (publisher of Weed/Flower Press) who bound them and issued the books as a "Second edition." These must presumably have been in addition to the 910 sets of sheets which, in three issues, formed the first edition; but there is no method of distinguishing this second edition from the first paper issue [Whiteman, pp105/6]." The public launch at the newly-opened Joseph Patrick Books, 7 Wellington Street West, included readings by eight of the 17 contributors (Saturday 21 May); a private launch for contributors & friends having been held the week before at Victor's, 109 Cowan Street. Ten days after the formal launch, The Bohemian Embassy closed (31 May 1966). "By occasionally working for Albert Offset, a commercial printing firm up the street, operating their process camera, Stan was able to have time on their offset press [Dennis Reid, 'The Old*

Coach House Days' in Open Letter 9:8, spring 1997, p25].” As Stan didn't acquire his own A.B. Dick offset press until September 1966, his portion of New Wave Canada *was printed at Albert Offset. Established by Albert Eisen at 793 Dundas West, Albert Offset Service Company later relocated to 548 Richmond West. “I visited Jerry's shop on Wellington and Yonge; I had never seen anything like it. It was beautiful. The premises had previously been some sort of outlet for fine China and had built-in wooden display counters on the walls, which worked wonderfully to display antiquarian books. As I later learned it was also very cheap, being owned by one of the big banks, which intended to build a new head office across the road. They were just keeping it rented until they needed it [David Mason,* The Pope's Bookbinder: A Memoir, *2013, p74].” Doyen of the antiquarian book trade in Toronto, Joseph Gerald Patrick Sherlock (1924–2019) operated under the shingle, Joseph Patrick Books. Barbara Caruso noted in her journal that Raymond Souster delivered the “remaining pages of* New Wave Canada *on Friday night [24 May 1968]. I began to gather pages last night. It will probably take the whole summer to collate the thing. At least, I'm started [Barbara Caruso,* A Painter's Journey 1966–1973, *2005: Mercury Press, p54].”*



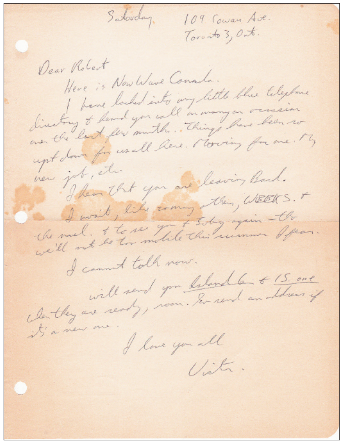
134 ***New* | *Wave* | *Canada* | THE | NEW | *Explosion* | IN | CANADIAN | POETRY | Edited with an introduction and | working magazine bibliography by | RAYMOND SOUSTER | CONTACT PRESS | 9 Ivor Road, Toronto 12**

[180pp newsprint]: [viii], 172; perfectbound in offset coated card covers ($3.00 in ad rear); 273 × 216 × 9 mm.

PRESSMARK *“Printed by Rubicon Press, Toronto.”*

PRESENTATION COPY *with signed autograph letter laid in, from Victor Coleman.*

TRANSCRIPTION *“Saturday | 109 Cowan Ave | Toronto 3, Ont | Dear Robert | Here's New Wave Canada. | I have looked into my little blue telephone | directory & heard you call on many an occasion | over the last few months. Things have been so | up & down for us all here. Moving for one. My | new job, etc. | I hear that you are leaving Bard. | I await, like so many others, WEEKS. & | the novel. & to see you & Toby again – tho | we'll not be too mobile this summer I fear. | I cannot talk now. | will send you* Island 6 & IS.one | *when they are ready, soon. So send an address if | it's a new one. | I love you all | Victor.”*


Saturday
109 Cowan Ave.
Toronto 3, Ont.

Dear Robert
Here is New Wave Canada.
I have looked into my little blue telephone
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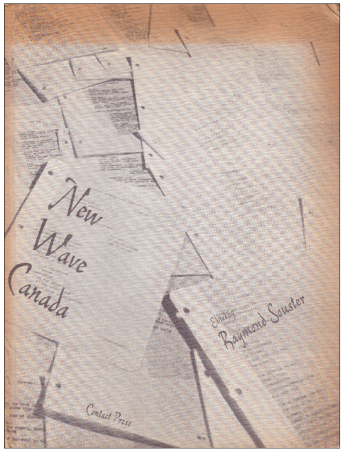
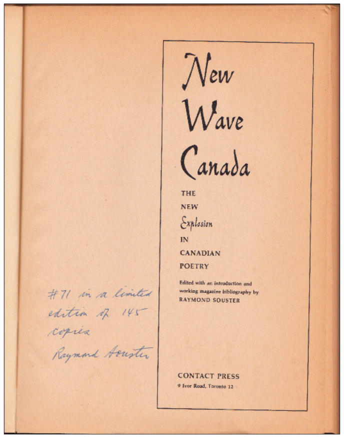
CONTRIBUTORS *Daphne Buckle [later Marlatt], Victor Coleman, David Cull, Scott Davis, David Dawson, Gerry Gilbert, E. Lakshmi Gill [sic], William Hawkins, Robert Hogg, George Jonas, Barry Lord, Roy MacSkimming, David McFadden, bpNichol, Michael Ondaatje, James Reid & Fred Wah. Uncredited cover photo by Victor Coleman. Another copy of the paperback issue, heavily foxed throughout; ex-libris Robert Kelly (for whom Victor's poem, ‘The Air of York Sings' was written, p15). Scarce contemporary evidence of Victor Coleman's unacknowledged editorial involvement in the anthology.*

NOTE *Victor had travelled to Bard College in November 1964 expressly to meet deep-imagist Robert Kelly – founding editor of The Chelsea Review (1957–60), coeditor of Trobar (1960–5), editor of Matter (est. 1963) & the roughly contemporaneous anthology* A Controversy of Poets *(1965: Doubleday). That visit also likely resulted in Bard student Richard Clarke's submission to Contact Press, as Victor had only recently moved to 259 Humberside Avenue just around the corner from Raymond Souster's new place at 229 High Park Avenue, bringing them into close contact for the next year & a half. He'd also just finished printing the first issue of Island on his mimeograph (17 September 1964) with five poems by Souster – including an elegy on the death of William Carlos Williams on*



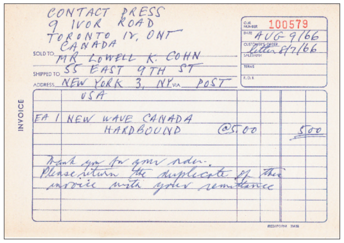

New Wave Canada

THE
NEW
Explosion
IN
CANADIAN
POETRY

Edited with an introduction and
working magazine bibliography by
RAYMOND SOUSTER

CONTACT PRESS
9 Ivor Road, Toronto 12

#71 in a limited
edition of 145
copies
Raymond Souster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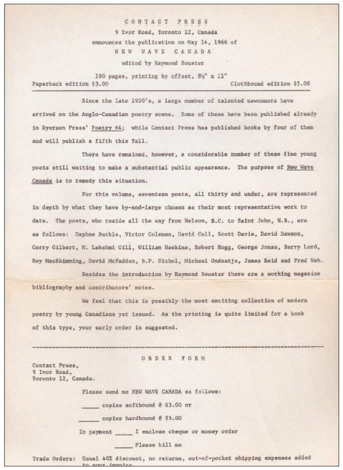
the lower cover plus a stat of the letter Williams sent Souster on receiving Cerberus *(28 June 1952) – their shared resort to mimeo further cementing their indie literary bond. Kelly appears in the second issue (17 December 1964) while Richard Clarke is one of the '3 Bard Poets' featured in issue 3 (17 March 1965), along with Harvey Bialy & Jonathan Greene. Judging from Kelly's importance to Victor & the date of the launch (Saturday 21 May 1966), the date on his letter may coincide with publication. "Ray Souster had put me in contact with a number of Canadian, British and American writers early in 1964. I wrote to most of them to solicit contributions to the first issue of Island, which appeared on September 17, six days after my 20th birthday. Island/1 featured poetry by Gael Turnbull, Matthew Mead, Gilbert Sorrentino, Thomas (Tom) Clark, Ron Lœwinsohn, John Newlove, Gwendolyn MacEwen, R.S. (Red) Lane, Frank Davey, Souster and a 1952 letter to Souster from William Carlos Williams. The magazine was produced on an old Gestetner mimeograph machine in the large attic 'den' of my rented (from painter Anton Van Dalen) flat on Humberside Avenue in the High Park neighbourhood of Toronto. Souster had recently moved to a house around the corner on High Park Avenue and I was seeing him weekly to discuss poetry and publishing, and to consult with him on the latest submissions to his, Louis Dudek's and Irving Layton's (then Peter Miller's) Contact Press* [*Victor Coleman, 'The Coach House Press: The First Decade. An Emotional Memoir' in Open Letter 9:8, spring 1997, pp26/7*]*." In 1996, the National Library of Canada mounted an exhibition of small press publications whose core was a collection of Coach House imprints I'd sold them in 1992, which was to double as their inaugural online display. The catalogue compiled by David McKnight, is titled* New Wave Canada: The Coach House Press and the Small Press Movement in English Canada in the 1960s *– the exhibition on view in Ottawa, 21 June 1996 through 20 February 1997. A proposed illustrated catalogue produced at Coach House (for which I scanned innumerable covers) was abandoned when promised funding from the Library for printing alone, was summarily withdrawn, as I'd predicted. Consequently, the sole material contribution to the event from the Press was a broadsheet designed by Stan Bevington & Rick/Simon, produced May 1996 in an edition of 450 copies, of which 25 blind-embossed with the Press seal, were numbered & signed in pencil by the eight involved, though 50 signed copies were initially projected (thus numbered "23/50"). The title of the exhibition paid nominal homage to Souster – including his initial invitation for submissions to the anthology & a letter to Victor Coleman, 1 December 1965 – while emphasizing* New Wave Canada *as a pivotal historical template for Coach House Press instead. No other Contact Press books appeared in the exhibition, which however did include small press titles from the earlier 60s. It bears adding that the title of the anthology,* New Wave Canada*, was likely suggested by Victor, host of the first indie film festival in Toronto, Cinema Seven, at The Bohemian Embassy (December 1965/January 1966). Nouvelle Vague cinema in Paris (late 50s/early 60s) not only sparked the Nouvelle Roman, but a new wave movement in all the arts in more than a few countries around the globe.*

A49b | *New Wave Canada | deluxe hardcover issue | May 1966*

135 ***New | Wave | Canada* | THE | NEW | *Explosion* | IN | CANADIAN | POETRY | Edited with an introduction and | working magazine bibliography by | RAYMOND SOUSTER | CONTACT PRESS | 9 Ivor Road, Toronto 12**

[180pp newsprint]: [viii], 172; casebound with plain endleaves in offset paper boards; 280 × 213 × 13 mm.
PRESSMARK *"Printed by Rubicon Press, Toronto."*

HOLOGRAPH JUSTIFICATION *in blue ink on title-page: "#71 in a limited | edition of 145 | copies | Raymond Souster".*
CONTRIBUTORS *Daphne Buckle [later Marlatt], Victor Coleman, David Cull, Scott Davis, David Dawson, Gerry Gilbert, E. Lakshmi Gill [sic], William Hawkins, Robert Hogg, George Jonas, Barry Lord, Roy MacSkimming, David McFadden, bpNichol, Michael Ondaatje, James Reid & Fred Wah. Uncredited cover photo by Victor Coleman. Limited hardcover issue of 145 signed copies thus plus 29 copies which included a contributor's manuscript leaf; both omitting the Contact Press ad present inside the lower cover of the paperback. This copy includes the original Contact Press invoice in Souster's hand, dated 8 August 1966. Ex-libris New York poet, filmmaker & journalist, Lowell K. Cohn who would soon produce the five-minute film,* Fern Hill by Dylan Thomas *(1967) & has recently published his autobiography,* Gloves Off: 40 Years of Unfiltered Sports Writing *(2020: Roundtree). Also enclosing a clipping headed 'New poetry' by Paul Ennis, reporting on the launch. "Earl [sic] Birney is among the 60 people who have crowded into the Wellington St shop. Though late for another engagement he refuses to leave until Victor Coleman, on whom he is very high, has read." A clean copy with upper cover toned about top- & fore-edges & a faint binder's ripple in the covering material. Bump to upper tip.*
NOTE *"Lowell Cohn is not your ordinary newspaper writer – he has a PhD in English Literature and has been an instructor at the world-famous Stanford Creative Writing Program, and he has won numerous national awards for his work [Michael Duca, The Baseball Codes website, 28 March 2010]." In his review of the book, Ralph Gustafson concludes, "The errors are in mistaking the conditions of music for those of language and in mistaking notation for music. On these two errors hang all the flaws of the prophets ['New Wave in Canadian Poetry' in Canadian Literature No 39, spring 1967, p11]."*



C O N T A C T   P R E S S
9 Ivor Road, Toronto 12, Canada
announces the publication on May 14, 1966 of
N E W   W A V E   C A N A D A
edited by Raymond Souster
190 pages, printing by offset, 8½" x 11"
Paperback edition $3.00 Clothbound edition $5.00

Since the late 1950's, a large number of talented newcomers have arrived on the Anglo-Canadian poetry scene. Some of these have been published already in Ryerson Press' Poetry 64; while Contact Press has published books by four of them and will publish a fifth this Fall.

There have remained, however, a considerable number of these fine young poets still waiting to make a substantial public appearance. The purpose of New Wave Canada is to remedy this situation.

For this volume, seventeen poets, all thirty and under, are represented in depth by what they have by-and-large chosen as their most representative work to date. The poets, who reside all the way from Nelson, B.C. to Saint John, N.B., are as follows: Daphne Buckle, Victor Coleman, David Cull, Scott Davis, David Dawson, Gerry Gilbert, M. Lakshmi Gill, William Hawkins, Robert Hogg, George Jonas, Barry Lord, Roy MacSkimming, David McFadden, B.P. Nichol, Michael Ondaatje, James Reid and Fred Wah.

Besides the introduction by Raymond Souster there are a working magazine bibliography and contributors' notes.

We feel that this is possibly the most exciting collection of modern poetry by young Canadians yet issued. As the printing is quite limited for a book of this type, your early order is suggested.

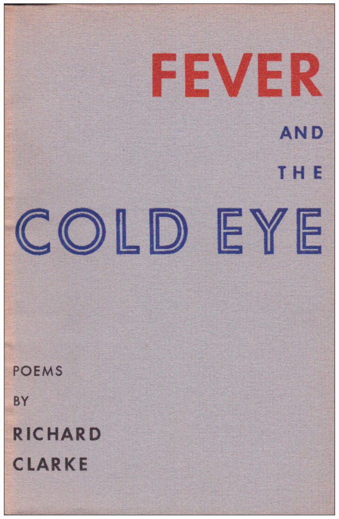
O R D E R   F O R M

Contact Press,
9 Ivor Road,
Toronto 12, Canada.

Please send me NEW WAVE CANADA as follows:
_____ copies softbound @ $3.00 or
_____ copies hardbound @ $5.00
In payment _____ I enclose cheque or money order
_____ Please bill me

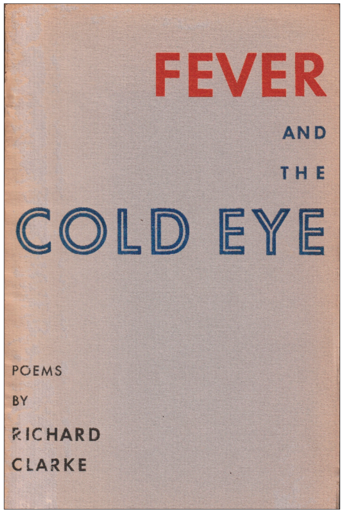
Trade Orders: Usual 40% discount, no returns, out-of-pocket shipping expenses added to your invoice.

A50a | *Fever and the Cold Eye* | *paper issue* | *June 1966*



136 **RICHARD CLARKE | FEVER | AND | THE | COLD EYE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
[108pp]: [iv], 104 (last two leaves blank) perfectbound in letterpress laid grey jacket ($2.00 & $3.00 on lower flap); 230 × 155 × 7 mm.
COPYRIGHT PAGE *"Copyright by Richard Clarke, 1966 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*
PRESENTATION COPY *inscribed by the publisher on half-title in blue ink, "to Ron Everson, whom | I hope enjoys this book | as much as I did | recommending it for publication | Ray Souster | July 9/66."*
The author's first book issued June 1966 in an edition of 250 copies of which 200 were paperbacks (WorldCat tracing 47). Title-page printed red, blue & black. A nice copy, spine lightly sunned as usual.
NOTE *"Reading over the book carefully, however, I'm really amazed. Frankly, there's so little there. The man's dead inside. Nothing perking. No imagination. No verbal excitement. No emotions. No observation. What the hell do you see in it? The man is totally withdrawn; he writes poems of a certain incantatory or musical subjectivity, that say nothing, with bits of commonplace fact floating in the void. What can you possibly see in it?…This MS of Richard Clarke's is simply* not *an addition to Canadian poetry. He will not be heard of or remembered five years*

from now. I'll eat my words if I'm wrong….I vote against this book. But of course you can go ahead with it, as you did with Gwendolyn MacEwen [Louis Dudek, 30 March 1965]." Reviewed by Frank Davey as 'apprentice work', who concurred with Dudek's appraisal in stressing "that many of Clarke's poems are first-class examples of the kind of minor poetry that Charles Olson has inspired ['Party Line Olson' in Canadian Literature 32, spring 1967, p73]." Yet Davey & his committee-minded mates likewise flocked to a similar knell of doctrinaire sophistications, their theoretical prescriptions for 'the impulse to rhyme' leaving predominantly herd distinctions.



137 **RICHARD CLARKE | FEVER | AND | THE | COLD EYE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
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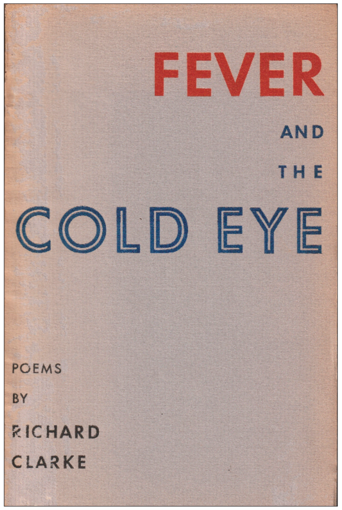
COPYRIGHT PAGE *"Copyright by Richard Clarke, 1966 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*
REVIEW COPY *lacking the review slip, with the pencil notes of Frank Davey throughout. His review appeared in the spring 1967 issue of Canadian Literature – No 32, subtitled 'New Wave in Canadian Poetry', after Souster's anthology – under the title 'Party Line Olson' (pp72/3). It opens with* "Fever and the Cold Eye *is an attempt in poetry by Richard Clarke to 'sell' his own sensibility. This sensibility is party-line Charles Olson, not just in its admirable passivity (or 'limpness') but in its equally unadmirable clinging to a narrow interpretation of Olson's conception of man as a participant in greater nature." And closes with "Clarke should be praised for the highly successful apprenticeship that this book reveals, but both he and his readers should ask for work that surpasses it."*
The author's first book, collecting 70 Roman-numbered poems. About a fine copy with sunned spine.
NOTE Bridge Force *by Frank Davey (1965: Contact Press) directly preceded* Fever and the Cold Eye *in the Contact list – with the* New Wave Canada *anthology between – lending to the presumption that Davey's review of Clarke's book was, in part, an assertion of priority (despite being Clarke's junior by 7 years). After graduating from the University of Toronto (MA 1959), Richard B. Clarke (1933–2013) would become Associate Professor of Biology at Bard College & Research Fellow at the Center for Brain Research, University of Rochester; & later, Director & resident teacher at the Living Dharma Center, Amherst, Massachusetts. A taped reading at Bard (23 March 1966) – accessible online at Bard Digital Commons – reveals that his first book was set to appear in about three weeks. Davey's faint pencil notes appear in 36 of the 70 poems.*



138 **RICHARD CLARKE | FEVER | AND | THE | COLD EYE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
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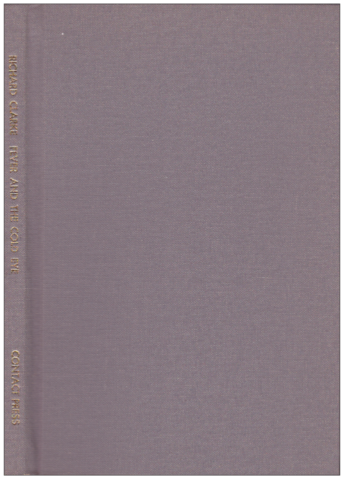
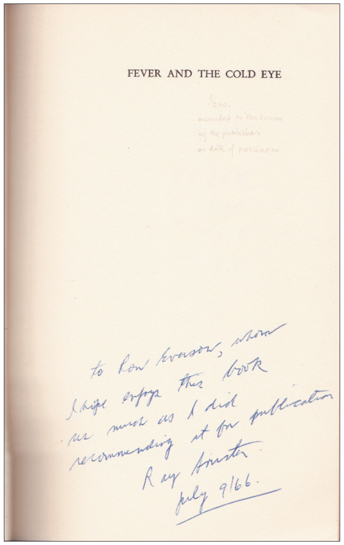
COPYRIGHT PAGE *"Copyright by Richard Clarke, 1966 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*
ASSOCIATION COPY *signed half-title in blue ink: "J Newlove /66."*
Nice contemporaneous association of Contact authors; fine save for sunned spine.
NOTE *"Both* Fever and the Cold Eye *and* New Wave Canada *arrived safely. And thanks for sending me the copy of O Broin's article; he later sent me a xerox's copy of it [John Newlove to Peter Miller, 26 June 1966]."*

A50b | *Fever and the Cold Eye* | *cloth issue* | *June 1966*

139 **RICHARD CLARKE | FEVER | AND | THE | COLD EYE | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
[108pp]: [iv], 104 (last two leaves blank) casebound with plain endleaves in grey linen gilt-stamped along spine, in a letterpress laid grey jacket ($2.00 & $3.00 on lower flap); 212 × 143 × 12 mm (book); 215 × 144 × 13 mm (jacketed).
COPYRIGHT PAGE *"Copyright by Richard Clarke, 1966 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*
A clean copy of the hardcover issue limited to 50 copies; in an intact lightly toned jacket bearing two faint stains. With a copy of the author's scarce second Canadian publication laid in, Hsin Hsin Ming: Verses on the Faith-Mind *by Sengtsan, third Zen Patriarch, translated from the Chinese with an Introduction by Richard B. Clarke (1973: Coach House Press).*
NOTE *the author taught at Bard College where Victor Coleman had gone to visit the book's dedicatee, Bard prof Robert Kelly (November 1964). The sole acknowledgement in the book is to Island 3 (edited by Victor Coleman), while the Contact Press centennial anthology,* New Wave Canada *(1966), was being coedited by Raymond Souster & Victor at the time (deadline for submissions, 15 September 1965). Victor had recently moved to 259 Humberside Avenue (fall 1964) which happened to be right around the corner from Ray Souster's new place at 229 High Park Avenue (late 1964), their proximity as neighbours until 1966 fostering increased collaboration. Souster's move from 28 Mayfield afforded the opportunity for changing the address of the press its last three years, to that of Peter Miller (who had maintained & managed Contact stock since 1962). "Thanks for the Montreal Star review – thought the reviewer was quite "off" in many ways! I'll be happy to hear any other news of the book's fortunes. In the meantime – please send 30 more paperback copies of "Fever", for which cheque for $36.00 is enclosed [Richard Clarke to Peter Miller, 3 October 1966]." The Living Dharma Center website has a list of books by Richard Clarke which includes* Lunations *purportedly issued in 1969 by Contact Press (not recorded in WorldCat). Another source refers to its publisher as "Chap Book 1969".*



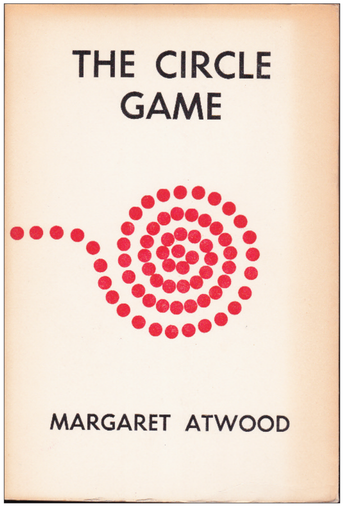

FEVER AND THE COLD EYE

1/200.
inscribed to Ron Everson
by the publisher
on date of publication

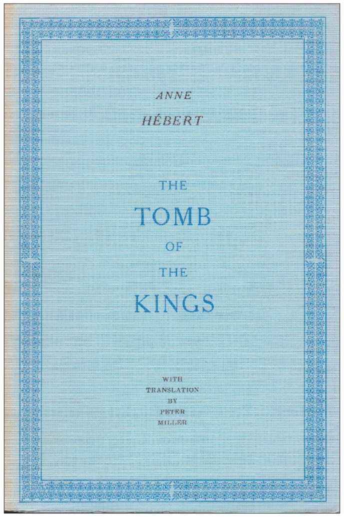
to Ron Everson, whom
I hope enjoys this book
as much as I did
recommending it for publication
Ray Souster
July 9/66.

A51a | *The Circle Game* | *paper issue* | *September 1966 ?*

140 **MARGARET ATWOOD | THE CIRCLE GAME | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
[88pp]: [iv], 84 (last two leaves blank) perfectbound in offset white card jacket ($2.00 & $3.00 on lower flap); 230 × 154 × 7 mm.
COPYRIGHT PAGE *"Copyright by Margaret Atwood, 1966 | Printed by Three Star Printing and Publishing Co. | Montreal, Que."*
The author's eighth book & second with this title, issued fall 1966 in an edition of 250 copies of which 200 were paperbacks. Covers toned about perimeter as usual, else a tight clean copy with the original bookseller's pencil code on half-title "CONTACT 467 | 2.00"– indicating receipt in April 1967. Curiously, WorldCat has no listing for this edition, referring instead to the Anansi reissue.



NOTE *Frequently described as her first regularly published book, it was preceded by:* Double Persephone *(1961: Hawkshead, 125 copies);* The Circle Game *(1964: Charles Pachter, 15 copies);* The Trumpets of Summer *(1965: BMI Canada, 600 copies);* Kaleidoscopes Baroque *(1965: Charles Pachter, 20 copies);* Talismans for Children *(1965: Charles Pachter, 10 copies);* Expeditions *(1966: Charles Pachter, 15 copies); &* Speeches for Doctor Frankenstein *(1966: Charles Pachter, 15 copies). The cover for the book was reserved for her friend & publisher, artist Charles Pachter, but his submissions were ultimately rejected, prompting Atwood to cobble together her own hasty design with stick-on dots. She was notified she'd won the Governor-General's Award in March 1967, but the edition had sold out before the presentation ceremony at Rideau Hall (2 June 1967), prompting her old Victoria College mate & Shakesbeat Latweed collaborator Dennis Lee, to fill the need for a second edition (September 1967: House of Anansi). The sole Contact Press title presented with the award, though five Contact authors received the honour during the tenure of the press: Irving Layton (1959); Raymond Souster (1964); Al Purdy (1965); & Eli Mandel & Alden Nowlan (1967). The earliest reviews date from winter 1967, Keith Harrison concluding "Something important is being said, but it resists analysis ['Poetry Chronicle' in* The Tamarack Review *42, winter 1967, pp73/4]" and Vern Rutsula emphasizing "I welcome the unrelenting clarity of* The Circle Game. *It is a very good book....contain[ing] many fine poems and no flimsy ones ['an authentic style' in Kayak 12, winter 1967, pp63–5]." Atwood's letter to Peter Miller anticipating its release (22 June 1966) & a later one back "delighted you like the appearance of the book" (17 October 1966), bookend the date of publication. A week after the award ceremony in Ottawa, Atwood married her first husband, James Raymond Polk (9 June 1967). She had submitted an earlier MSS,* The Journey *(fall 1963), which Dudek in particular was opposed to publishing. "I say leave Mgt Atwood to the Oxford Press, the Toronto Press, McClelland, Macmillan, or whoever else is willing to accept the honour. They'll be glad to publish her, don't worry. But it's not in our line [Louis Dudek, 10 December 1963]." Peter Miller, who had been uncertain about her first submission, also confided a few months earlier that "the Governor General and his obscene Board and his pornographic Award...give me the shits. Obviously Contact will never get a geegee, on general principles [Peter Miller to Louis Dudek, 31 March 1963]."*



1967

A52a | *The Tomb of the Kings | paper issue | spring 1967*

141 **ANNE HÉBERT | THE | TOMB | OF | THE | KINGS | With translation by Peter Miller | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**

96pp (last two leaves blank) perfectbound in offset pale blue linen-weave paper jacket ($2.00 & $3.00 on lower flap); 223 × 148 × 6 mm.

COPYRIGHT PAGE *"Copyright by Anne Hébert | 1967 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*

First complete translation into English of the author's second volume of poetry, Le Tombeau des Rois *(1953), with French originals en face. Includes the Translator's Note & the original Preface by Pierre Emmanuel. Printed light blue & black throughout. Issued early 1967 in an edition of 250 copies of which 200 were paperbacks. As new save for lightly sunned spine (WorldCat locating 81 copies).*

NOTE *Following his Governor-General's Award ceremony in Ottawa, Ray Souster wrote to thank Frank Scott for his support & to ask him to look over the mss of Peter Miller's translation of* Le Tombeau des Rois: *"…he has also done translations of Gaston Miron and Anne Hebert. The Miron is held up simply because the French book has not yet been published, and has Gaston's approval, so it still may see the light of day [it didn't]. … Peter has translated the whole of* The Tomb of the Kings *in what I read as a very smooth translation, but which you would be a better judge [Raymond Souster to F.R. Scott, 19 May 1965]."*

A52b | *The Tomb of the Kings | cloth issue | spring 1967*

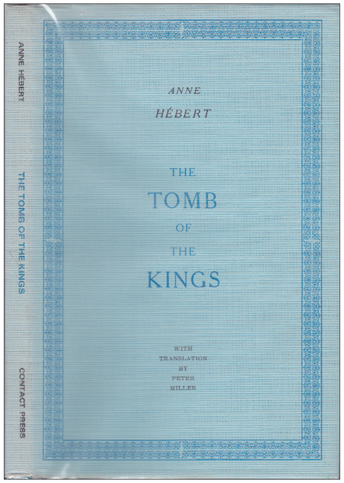
142 ANNE HÉBERT | THE | TOMB | OF | THE | KINGS | With translation by Peter Miller | CONTACT PRESS | 9 Ivor Road, Toronto, Canada

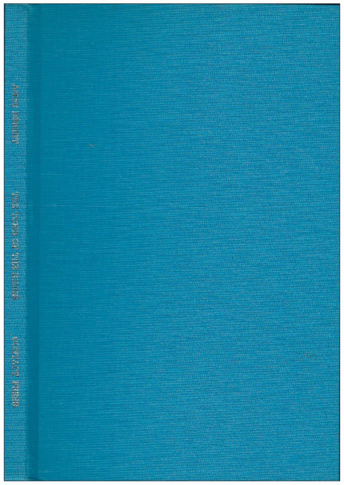
96pp (last two leaves blank) casebound with plain endleaves in turquoise linen gilt-stamped along spine with an offset pale blue linen-weave paper jacket ($2.00 & $3.00 lower flap); 230 × 152 × 12 mm.

COPYRIGHT PAGE *"Copyright by Anne Hébert | 1967 | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*

The hardcover issue limited to 50 copies. As new.

NOTE *"That you were able to recreate the poetry with such a faithfulness to the original text is truly amazing. It is profoundly touching. I offer you my heartfelt thanks [Anne Hébert to Peter Miller, 14 January 1966 – as rendered in* A Journey in Translation: Anne Hébert's Poetry in English *by Lee Skallerup Bessette, 2016: University of Ottawa Press]." The author goes on to reveal that Miller asked Robert Feher to reprint page 66 so that stanza two in the original French poem 'Retour sur Tes Pas' would conform with the placement of the translated correlative (21 February 1967). Only the third discrete volume by a Francophone poet translated into English in Canada.*





A53a | *Total War | paper issue | late summer 1967*

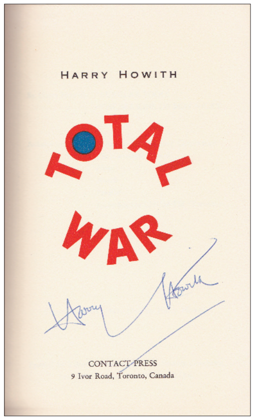
143 HARRY HOWITH | TOTAL | WAR | CONTACT PRESS | 9 Ivor Road, Toronto, Canada

[108pp]: [iv], 104 (last three leaves blank) perfectbound in offset pale blue eggshell paper jacket ($2.00 & $3.00 on upper flap); 220 × 142 × 9 mm.

COPYRIGHT PAGE *"Copyright 1964, 1965, 1966 by Harry Howith | Printed by Three Star Printing and Publishing Company, | 204 St Sacrement Street, Montreal, Que."*

The author's second separate book & second submission to Contact Press; issued fall 1967 in an edition of 250 copies of which 200 were paperbacks – with no explicit year of publication in the book. A lovely copy with spine lightly sunned; uncommon thus (WorldCat tracing 44 copies).

NOTE "Total War *is a big improvement over* Burglar Tools, *but I think the mss needs considerable work on it before it's ready for Contact Press publication. Bear in mind that this mss has been pretty well around the publisher's circuit before it arrived at our door [Raymond Souster to Peter Miller & Louis Dudek, 5 April 1966]." Souster insisted on losing 21 of the 65 poems, but the others disagreed. "The Howith* MS *absolutely OK. What's gone wrong with our little ol' categories? Peter is supposed to be on the Progressive Conservative side; Ray on the way-out*



HARRY HOWITH

TOTAL WAR

Harry Howith

CONTACT PRESS
9 Ivor Road, Toronto, Canada

avant-garde (Coleman, Zukofski [sic] & Co). But here we are, with Peter rooting for Howith, Ray all full of reservations. I'm lost. The book is so good that I've taken out a bunch of poems (on Xerox) for Parallel magazine: they'll probably go in the summer number. Also, I'd be willing to heap Howith with praises as probably the best poetry writer in Canada at present. For clever verse, he's miles ahead of F.R. Scott; and technically more proficient that [sic] Purdy or Nowlan by far (about equal to Earle Birney). His wit is also from the center [sic] of the guts, a condition of being, not just fun off the top of his head. He's a horrible person, granted (every time I've had anything to do with him, I've had very unpleasant experiences – insults, collect telegrams, demands for retraction etc); but he writes good poetry, by jeezus; and he's mad in that sane way that still makes valuable order, right feeling, out of the sky of blue chaos. If you threaten him (as Ray suggests) with cuts and revisions he'll just say fuck you and go somewhere else to bring out his book [Louis Dudek to Peter Miller & Raymond Souster, 19 April 1966]."

144 **HARRY HOWITH | TOTAL | WAR | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
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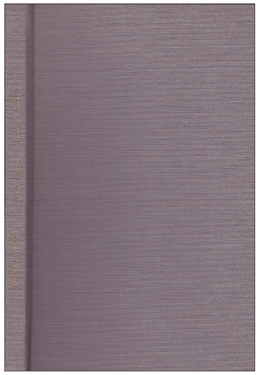
SIGNED *boldly on title-page, in blue ballpoint.*
Another copy with sunned spine, light dampstain to top edge of cover rear & a light spine crease.



A53b | *Total War* | *cloth issue* | *late summer 1967*

145 **HARRY HOWITH | TOTAL | WAR | CONTACT PRESS | 9 Ivor Road, Toronto, Canada**
[108pp]: [iv], 104 (last three leaves blank) casebound with plain endleaves in filled grey linen gilt-stamped along spine in an offset pale blue eggshell jacket ($3.00 & $2.00 on upper flap); 220 × 142 × 9 mm.
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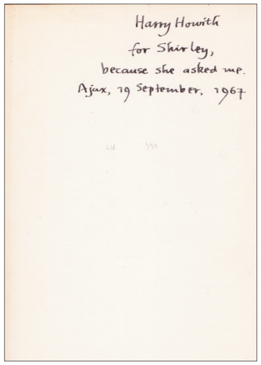
PRESENTATION COPY *inscribed ffe, "Harry Howith | for Shirley, | because she asked me. | Ajax, 19 September, 1967".*
Cloth issue limited to 50 copies. A clean copy in toned jacket with a piece missing rear.
NOTE *inscribed calligraphically shortly after publication, possibly either to a student in his class or colleague at Centennial College in Scarborough, his first year as Chair of the English Department (1967–9) prior to becoming assistant to the Dean (1970/1). The date may also have marked the book's launch.*

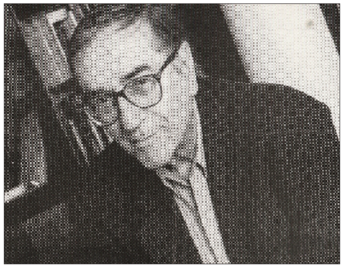


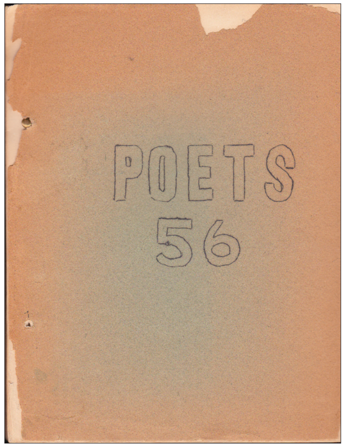
Harry Howith
for Shirley,
because she asked me.
Ajax, 19 September, 1967

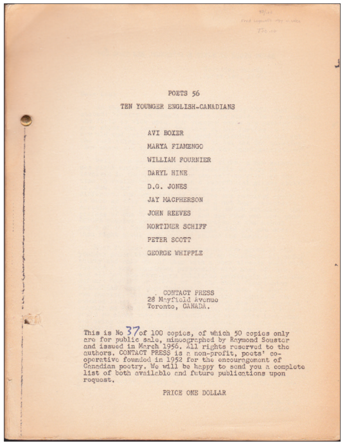
1/50

La Vie Agonique Gaston Miron translated by Peter Miller
Afterimages: Selected Poems Peter Miller
Two typescripts in the Contact Press Papers preserved at The Fisher Rare Book Library in the University of Toronto (OCLC NO 225719822).
The former was intended for publication but overruled by the editorial board at Les Éditions de l'Hexagone because the collection in which it would eventually appear had yet to be published in French. In fact it was Miron's first separate book, L'Homme Rapaillé *(including the sequence), which finally appeared in 1970, though* La Vie Agonique *had been published earlier in Liberté 27 (mai/juin 1963).*

INSET: *Gaston Miron; Peter Miller & Anita Coop; Peter Miller.*







37/100
Fred Cogswell's copy w. notes
750.00

POETS 56
TEN YOUNGER ENGLISH-CANADIANS

AVI BOXER
MARYA FIAMENGO
WILLIAM FOURNIER
DARYL HINE
D.G. JONES
JAY MACPHERSON
JOHN REEVES
MORTIMER SCHIFF
PETER SCOTT
GEORGE WHIPPLE

. CONTACT PRESS
28 Mayfield Avenue
Toronto, CANADA.

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PRICE ONE DOLLAR

POETS 56 CONTENTS

[1] **POETS 56 | TEN YOUNGER ENGLISH-CANADIANS** | AVI BOXER | MARYA FIAMENGO | WILLIAM FOURNIER | DARYL HINE | D.G. JONES | JAY MACPHERSON | JOHN REEVES | MORTIMER SCHIFF | PETER SCOTT | GEORGE WHIPPLE | CONTACT PRESS | 28 Mayfield Avenue | Toronto, CANADA. | This is No of 100 copies, of which 50 copies only | are for public sale, mimeographed by Raymond Souster | and issued in March 1956. All rights reserved to the | authors. CONTACT PRESS is a non-profit, poets' co- | operative founded in 1952 for the encouragement of | Canadian poetry. We will be happy to send you a complete | list of both available and future publications upon | request. | PRICE ONE DOLLAR

[2] "OU SONT LES JEUNES?": A REPLY TO LOUIS DUDEK | Toronto, Canada, | March 1st, 1956. | Dear Lou: | [40 lines] | Salud, Raymond Souster

[3] ELEVEN POEMS **AVI BOXER** | DISARMAMENT | [18 lines] | THE RED AND THE BLACK | [20 lines]

[4] QUIXOTIC | [13 lines] | POET BEFORE A MIRROR | [8 lines] | STALLION | [15 lines] | EULOGY | [20 lines] | LETTER | (For L.D.) | [23 lines]

[5] SATURDAY NIGHT | [25 lines] | RESPICE FINEM | (For my dearest Valerie) | [14 lines]

[6] INTROIBO AD ALTARE DEI | (For Vera, my Mother Confessor) | [11 lines] | QUEBEC | [35 lines]

[7] SEVEN POEMS **MARYA FIAMENGO** | POEM FOR SARAJEVO | [49 lines]

[8] THE PHOENIX VEINS | [45 lines]

[9] THE QUALITY OF HALVES | [31 lines] | PEACOCKED LAWNS | for Alice | [7 lines]

[10] [PEACOCKED LAWNS] | [27 lines] | THE WIDE ANGEL OF REGRET | [15 lines]

[11] [THE WIDE ANGEL OF REGRET] | [15 lines] | SEA-SOUND AT LARABEE PARK | [24 lines]

[12] AS BIRDS IN THEIR MUTE PERISHABILITY | [28 lines]

[13] THREE POEMS **WILLIAM ROBERT FOURNIER** | JUXTAPOSITION | [46 lines]

[14] [JUXTAPOSITION] | [32 lines] | INCIDENT WITH RAIN | [10 lines]

[15] [INCIDENT WITH RAIN] | [18 lines] | DEATH OF A SAINT | [28 lines]

[16] [DEATH OF A SAINT] | [50 lines]

[17] [DEATH OF A SAINT] | [12 lines]

[18] FIVE POEMS **DARYL HINE** | IN PRAISE OF MUSIC IN TIME OF PESTILENCE | [30 lines] | FOUR FABULARY SATIRES | 1. | Owl | [9 lines]

[19] Pussy Cat | [7 lines] | Owl | [8 lines] | Pussy Cat | [8 lines] | Owl | [8 lines] | Pussy Cat | [8 lines]

[20] [FOUR FABULARY SATIRES] | 2. | [41 lines]

[21] [FOUR FABULARY SATIRES] | 3. | [32 lines]

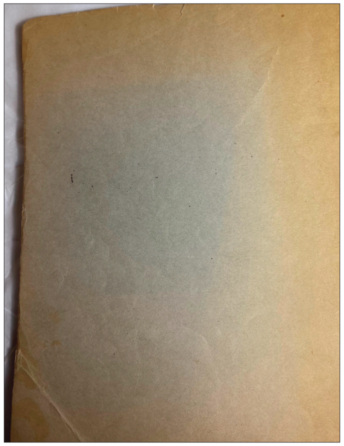
[22] [FOUR FABULARY SATIRES] | 4. | [8 lines] | Fox | [2 lines] | Crow | [4 lines] | Fox | [10 lines] | Crow | [4 lines] | Fox | [4 lines]

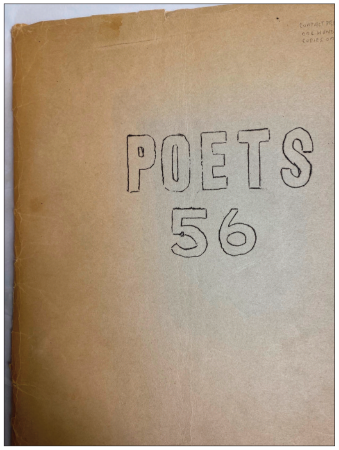
[23] ELEVEN POEMS **D.G. JONES** | FEBRUARY | [16 lines] | AT TWILIGHT IN THE PARK | [21 lines]

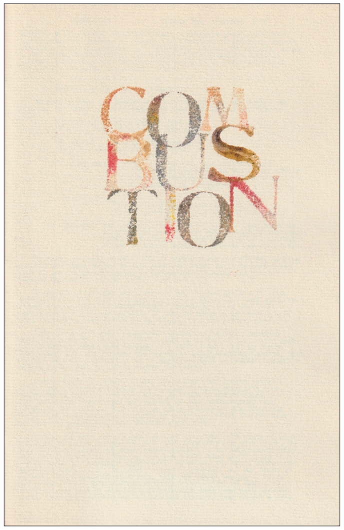
[24] AN OLD GOD ON MOUNT ROYAL | [26 lines] | LI REVIVED | [19 lines]

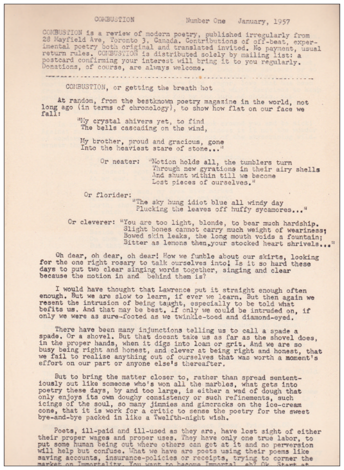
[25] SEA BURIAL | [32 lines] | THE OSPREY | for Jay Macpherson | [4 lines]

[26] [THE OSPREY | for Jay Macpherson] | [10 lines] | BIRCHES AT R.M.C. | [12 lines] | THE PROBLEM OF SPACE | [17 lines]
[27] DEATH OF A HORNET | [19 lines] | IRREGULAR RHYMES FOR EASTER | [20 lines]
[28] [IRREGULAR RHYMES FOR EASTER] | [4 lines] | SCHOOLGIRLS | [30 lines]
[29] SEVEN POEMS **JAY MACPHERSON** | ORPHEUS, EURYDICE, PERSEPHONE | [36 lines] | DROWNED EDEN | [6 lines]
[30] MORTAL DRESS: A POEM FOR ANTAMON | [18 lines] | THE GARDENERS | [16 lines] | AN EPITAPH | [5 lines]
[31] LAP-HEAD | [8 lines] | CIRCE ON PENELOPE | [4 lines]
[32] ODE TO CASALS **JOHN REEVES** | 1 | [24 lines] | ii | [19 lines]
[33] [ii] | [33 lines] | iii | [12 lines]
[34] [iii] | [36 lines] | iv | [10 lines]
[35] [iv] | [30 lines] | v | [16 lines]
[36] [v] | [48 lines]
[37] EIGHT POEMS **MORTIMER SCHIFF** | URGINGS | [12 lines] | DELIA | [28 lines]
[38] BIRD NEST WITH YOUNG | [27 lines] | THE POEMS FOR J. | 1 | [12 lines]
[39] [THE POEMS FOR J. | 1] | [25 lines] | 3 | [20 lines]
[40] 6 | [11 lines] | 8 | [10 lines] | 9 | [12 lines]
[41] FOUR POEMS **PETER DALE SCOTT** | ON PERCÉ CLIFF | 1 | [44 lines]
[42] 2 | [16 lines] | L'ECHOURIE | Where Maureen first met the ocean. | [24 lines] |
[43] [L'ECHOURIE | Where Maureen first met the ocean.] | [32 lines] | ARCADY | [14 lines]
[44] [ARCADY] | [15 lines] | GASPÉ | [24 lines]
[45] [GASPÉ] | [16 lines]
[46] FIVE POEMS **GEORGE WHIPPLE** | THE GRANGE | [25 lines] | ADONIS | [10 lines]
[47] [ADONIS] | [16 lines] | DENISON SQ. | [28 lines]
[48] [DENISON SQ.] | [54 lines]
[49] CENTRE ISLAND | [29 lines] | "BIRD" | [7 lines]
[50] ["BIRD"] | [23 lines] | NOTES [20 lines concluding with "I wish to thank Ralph Cunningham whose help and | encouragement in the preparation of these poems is | inestimable."








COMBUSTION Number One January, 1957

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COMBUSTION, or getting the breath hot

At random, from the bestknown poetry magazine in the world, not long ago (in terms of chronology), to show how flat on our face we fall:

"My crystal shivers yet, to find
The bells cascading on the wind,

My brother, proud and gracious, gone
Into the heaviest stare of stone..."

Or neater: "Motion holds all, the tumblers turn
Through new gyrations in their airy shells
And shunt within till we become
Lost pieces of ourselves."

Or florider:
"The sky hung idiot blue all windy day
Plucking the leaves off huffy sycamores..."

Or cleverer: "You are too light, blonde, to bear much hardship.
Slight bones cannot carry much weight of weariness;
Bowed skin leaks, the long mouth voids a fountain;
Bitter as lemons then, your stocked heart shrivels..."

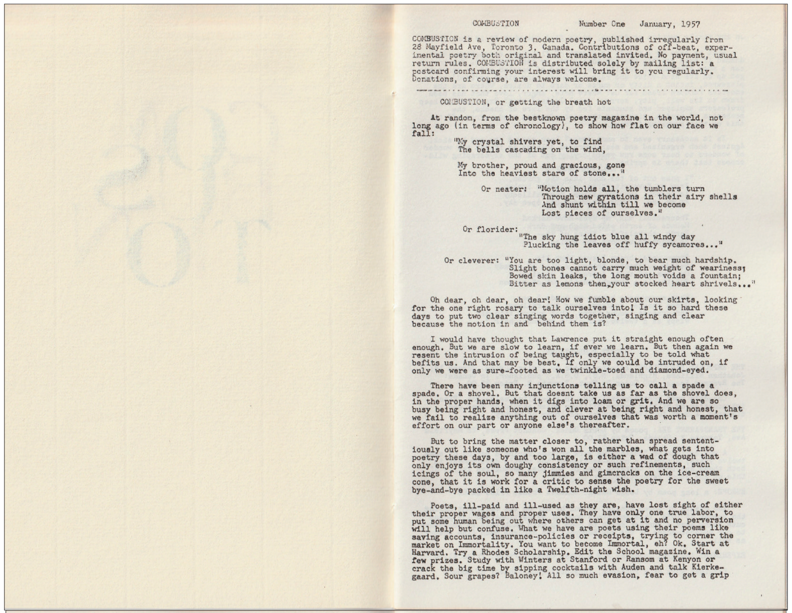
Oh dear, oh dear, oh dear! How we fumble about our skirts, looking for the one right rosary to talk ourselves into! Is it so hard these days to put two clear singing words together, singing and clear because the motion in and behind them is?

I would have thought that Lawrence put it straight enough often enough. But we are slow to learn, if ever we learn. But then again we resent the intrusion of being taught, especially to be told what befits us. And that may be best. If only we could be intruded on, if only we were as sure-footed as we twinkle-toed and diamond-eyed.

There have been many injunctions telling us to call a spade a spade. Or a shovel. But that doesnt take us as far as the shovel does, in the proper hands, when it digs into loam or grit. And we are so busy being right and honest, and clever at being right and honest, that we fail to realize anything out of ourselves that was worth a moment's effort on our part or anyone else's thereafter.

But to bring the matter closer to, rather than spread sententiously out like someone who's won all the marbles, what gets into poetry these days, by and too large, is either a wad of dough that only enjoys its own doughy consistency or such refinements, such icings of the soul, so many jimmies and gimcracks on the ice-cream cone, that it is work for a critic to sense the poetry for the sweet bye-and-bye packed in like a Twelfth-night wish.

Poets, ill-paid and ill-used as they are, have lost sight of either their proper wages and proper uses. They have only one true labor, to put some human being out where others can get at it and no perversion will help but confuse. What we have are poets using their poems like saving accounts, insurance-policies or receipts, trying to corner the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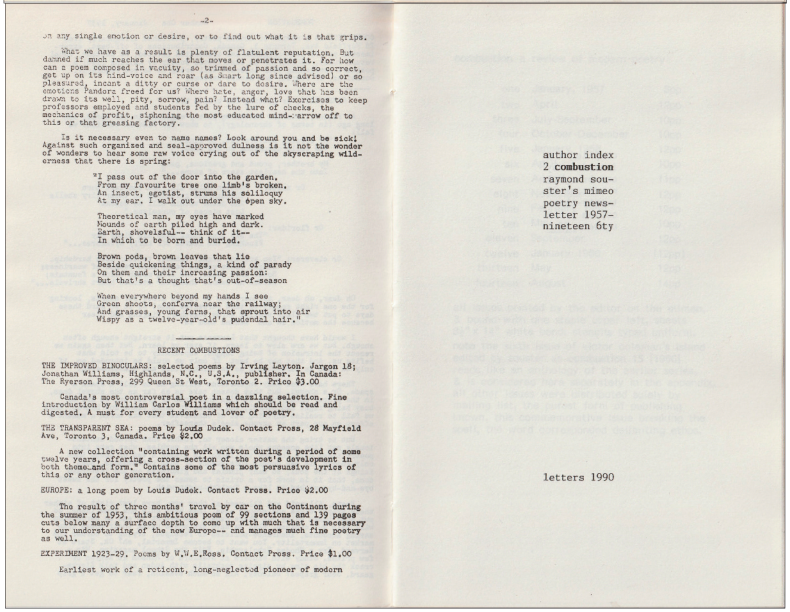
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on any single emotion or desire, or to find out what it is that grips.

What we have as a result is plenty of flatulent reputation. But damned if much reaches the ear that moves or penetrates it. For how can a poem composed in vacuity, so trimmed of passion and so correct, get up on its hind-voice and roar (as Smart long since advised) or so pleasured, incant a ditty or curse or dare to desire. Where are the emotions Pandora freed for us? Where hate, anger, love that has been drawn to its well, pity, sorrow, pain? Instead what? Exercises to keep professors employed and students fed by the lure of checks, the mechanics of profit, siphoning the most educated mind-marrow off to this or that greasing factory.

Is it necessary even to name names? Look around you and be sick! Against such organized and seal-approved dulness is it not the wonder of wonders to hear some raw voice crying out of the skyscraping wilderness that there is spring:

"I pass out of the door into the garden.
From my favourite tree one limb's broken.
An insect, egotist, strums his soliloquy
At my ear. I walk out under the open sky.

Theoretical man, my eyes have marked
Mounds of earth piled high and dark.
Earth, shovelsful-- think of it--
In which to be born and buried.

Brown pods, brown leaves that lie
Beside quickening things, a kind of parady
On them and their increasing passion:
But that's a thought that's out-of-season

When everywhere beyond my hands I see
Green shoots, conferva near the railway;
And grasses, young ferns, that sprout into air
Wispy as a twelve-year-old's pudendal hair."

RECENT COMBUSTIONS

THE IMPROVED BINOCULARS: selected poems by Irving Layton. Jargon 18; Jonathan Williams, Highlands, N.C., U.S.A., publisher. In Canada: The Ryerson Press, 299 Queen St West, Toronto 2. Price $3.00

Canada's most controversial poet in a dazzling selection. Fine introduction by William Carlos Williams which should be read and digested. A must for every student and lover of poetry.

THE TRANSPARENT SEA: poems by Louis Dudek. Contact Press, 28 Mayfield Ave, Toronto 3, Canada. Price $2.00

A new collection "containing work written during a period of some twelve years, offering a cross-section of the poet's development in both theme and form." Contains some of the most persuasive lyrics of this or any other generation.

EUROPE: a long poem by Louis Dudek. Contact Press. Price $2.00

The result of three months' travel by car on the Continent during the summer of 1953, this ambitious poem of 99 sections and 139 pages cuts below many a surface depth to come up with much that is necessary to our understanding of the new Europe-- and manages much fine poetry as well.

EXPERIMENT 1923-29. Poems by W.W.E.Ross. Contact Press. Price $1.00

Earliest work of a reticent, long-neglected pioneer of modern

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poetry newsletter 1957–
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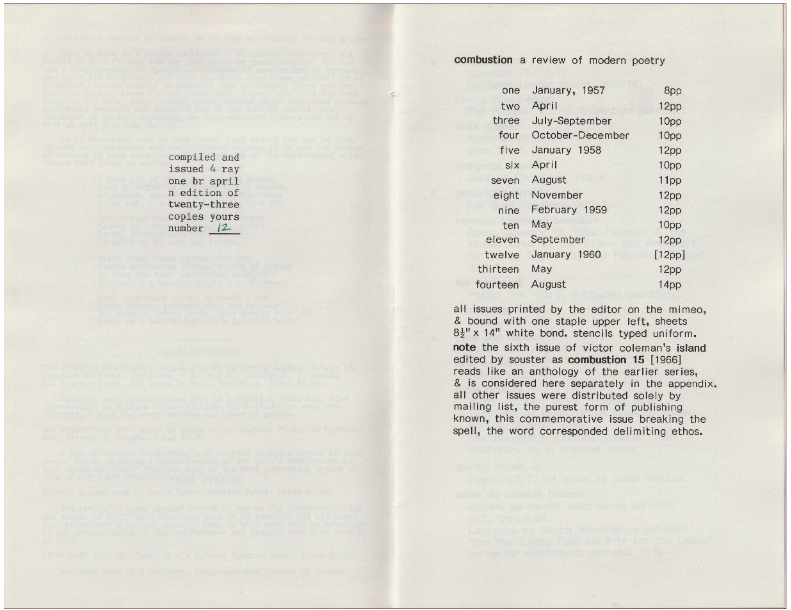

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number 12

combustion a review of modern poetry

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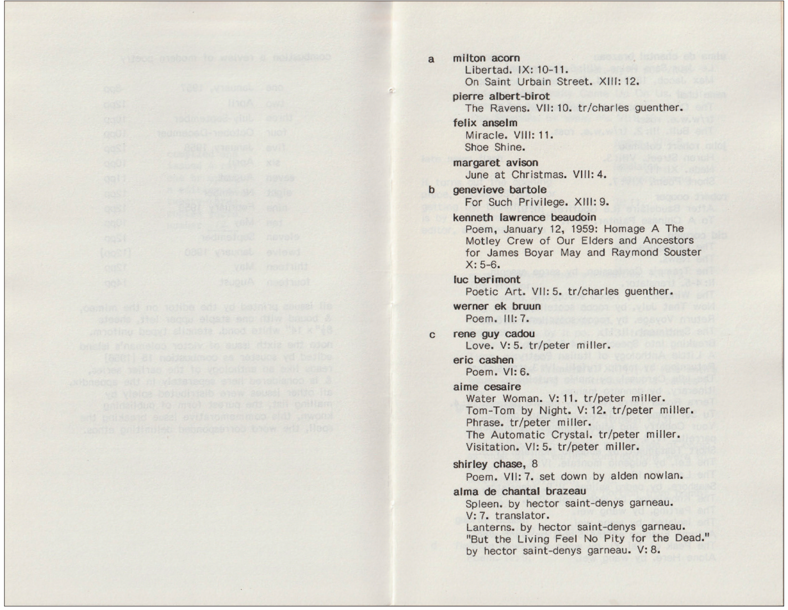
three	July-September	10pp
four	October-December	10pp
five	January 1958	12pp
six	April	10pp
seven	August	11pp
eight	November	12pp
nine	February 1959	12pp
ten	May	10pp
eleven	September	12pp
twelve	January 1960	[12pp]
thirteen	May	12pp
fourteen	August	14pp

all issues printed by the editor on the mimeo, & bound with one staple upper left, sheets 8½" x 14" white bond. stencils typed uniform. **note** the sixth issue of victor coleman's **island** edited by souster as **combustion 15** [1966] reads like an anthology of the earlier series, & is considered here separately in the appendix. all other issues were distributed solely by mailing list, the purest form of publishing known, this commemorative issue breaking the spell, the word corresponded delimiting ethos.



a **milton acorn**
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  The Ravens. VII: 10. tr/charles guenther.
felix anselm
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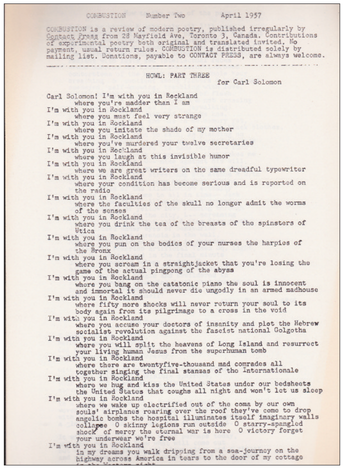
  Spleen. by hector saint-denys garneau.
  V: 7. translator.
  Lanterns. by hector saint-denys garneau.
  "But the Living Feel No Pity for the Dead."
  by hector saint-denys garneau. V: 8.



COMBUSTION   Number Two   April 1957

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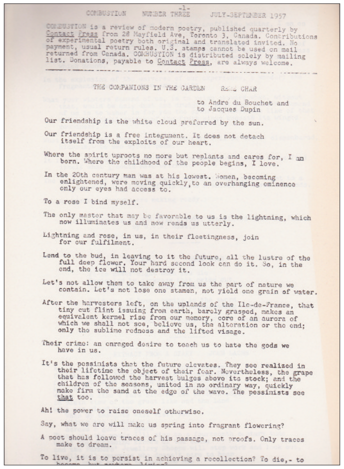
HOWL: PART THREE
for Carl Solomon

Carl Solomon! I'm with you in Rockland
    where you're madder than I am
I'm with you in Rockland
    where you must feel very strange
I'm with you in Rockland
    where you imitate the shade of my mother
I'm with you in Rockland
    where you've murdered your twelve secretaries
I'm with you in Rockland
    where you laugh at this invisible humor
I'm with you in Rockland
    where we are great writers on the same dreadful typewriter
I'm with you in Rockland
    where your condition has become serious and is reported on
    the radio
I'm with you in Rockland
    where the faculties of the skull no longer admit the worms
    of the senses
I'm with you in Rockland
    where you drink the tea of the breasts of the spinsters of
    Utica
I'm with you in Rockland
    where you pun on the bodies of your nurses the harpies of
    the Bronx
I'm with you in Rockland
    where you scream in a straightjacket that you're losing the
    game of the actual pingpong of the abyss
I'm with you in Rockland
    where you bang on the catatonic piano the soul is innocent
    and immortal it should never die ungodly in an armed madhouse
I'm with you in Rockland
    where fifty more shocks will never return your soul to its
    body again from its pilgrimage to a cross in the void
I'm with you in Rockland
    where you accuse your doctors of insanity and plot the Hebrew
    socialist revolution against the fascist national Golgotha
I'm with you in Rockland
    where you will split the heavens of Long Island and resurrect
    your living human Jesus from the superhuman tomb
I'm with you in Rockland
    where there are twentyfive-thousand mad comrades all
    together singing the final stanzas of the Internationale
I'm with you in Rockland
    where we hug and kiss the United States under our bedsheets
    the United States that coughs all night and won't let us sleep
I'm with you in Rockland
    where we wake up electrified out of the coma by our own
    souls' airplanes roaring over the roof they've come to drop
    angelic bombs the hospital illuminates itself imaginary walls
    collapse O skinny legions run outside O starry-spangled
    shock of mercy the eternal war is here O victory forget
    your underwear we're free
I'm with you in Rockland
    in my dreams you walk dripping from a sea-journey on the
    highway across America in tears to the door of my cottage



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COMBUSTION   NUMBER THREE   JULY-SEPTEMBER 1957

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THE COMPANIONS IN THE GARDEN   RENE CHAR

to Andre du Bouchet and
to Jacques Dupin

Our friendship is the white cloud preferred by the sun.

Our friendship is a free integument. It does not detach itself from the exploits of our heart.

Where the spirit uproots no more but replants and cares for, I am born. Where the childhood of the people begins, I love.

In the 20th century man was at his lowest. Women, becoming enlightened, were moving quickly, to an overhanging eminence only our eyes had access to.

To a rose I bind myself.

The only master that may be favorable to us is the lightning, which now illuminates us and now rends us utterly.

Lightning and rose, in us, in their fleetingness, join for our fulfilment.

Lend to the bud, in leaving to it the future, all the lustre of the full deep flower. Your hard second look can do it. So, in the end, the ice will not destroy it.

Let's not allow them to take away from us the part of nature we contain. Let's not lose one stamen, not yield one grain of water.

After the harvesters left, on the uplands of the Ile-de-France, that tiny cut flint issuing from earth, barely grasped, makes an equivalent kernel rise from our memory, core of an aurora of which we shall not see, believe us, the alteration or the end; only the sublime redness and the lifted visage.

Their crime: an enraged desire to teach us to hate the gods we have in us.

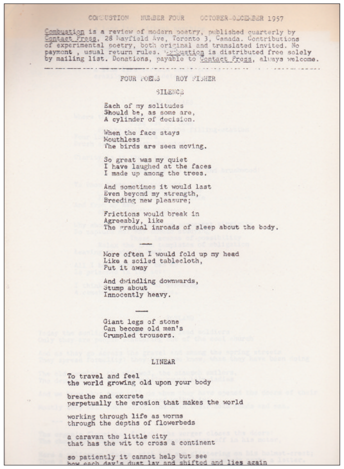
It's the pessimists that the future elevates. They see realized in their lifetime the object of their fear. Nevertheless, the grape that has followed the harvest bulges above its stock; and the children of the seasons, united in no ordinary way, quickly make firm the sand at the edge of the wave. The pessimists see that too.

Ah! the power to raise oneself otherwise.

Say, what we are will make us spring into fragrant flowering?

A poet should leave traces of his passage, not proofs. Only traces make to dream.

To live, it is to persist in achieving a recollection? To die,- to



COMBUSTION NUMBER FOUR OCTOBER-DECEMBER 1957

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FOUR POEMS ROY FISHER

SILENCE

Each of my solitudes
Should be, as some are,
A cylinder of decision.

When the face stays
Mouthless
The birds are seen moving.

So great was my quiet
I have laughed at the faces
I made up among the trees.

And sometimes it would last
Even beyond my strength,
Breeding new pleasure;

Frictions would break in
Agreeably, like
The gradual inroads of sleep about the body.

—

More often I would fold up my head
Like a soiled tablecloth,
Put it away

And dwindling downwards,
Stump about
Innocently heavy.

—

Giant legs of stone
Can become old men's
Crumpled trousers.

LINEAR

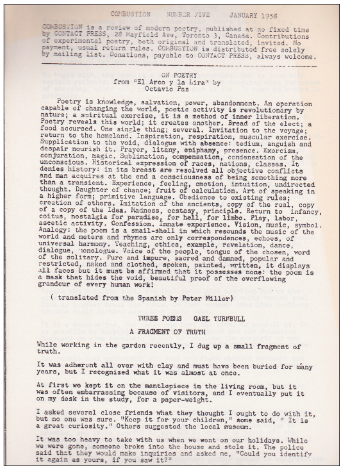
To travel and feel
the world growing old upon your body

breathe and excrete
perpetually the erosion that makes the world

working through life as worms
through the depths of flowerbeds

a caravan the little city
that has the wit to cross a continent

so patiently it cannot help but see
how each day's dust lay and shifted and lies again



COMBUSTION NUMBER FIVE JANUARY 1958

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ON POETRY
from "El Arco y la Lira" by
Octavio Paz

Poetry is knowledge, salvation, power, abandonment. An operation capable of changing the world, poetic activity is revolutionary by nature; a spiritual exercise, it is a method of inner liberation. Poetry reveals this world; it creates another. Bread of the elect; a food accursed. One single thing; several. Invitation to the voyage; return to the homeland. Inspiration, respiration, muscular exercise. Supplication to the void, dialogue with absence: tedium, anguish and despair nourish it. Prayer, litany, epiphany, presence. Exorcism, conjuration, magic. Sublimation, compensation, condensation of the unconscious. Historical expression of races, nations, classes. It denies history: in its breast are resolved all objective conflicts and man acquires at the end a consciousness of being something more than a transient. Experience, feeling, emotion, intuition, undirected thought. Daughter of chance; fruit of calculation. Art of speaking in a higher form; primitive language. Obedience to existing rules; creation of others. Imitation of the ancients, copy of the real, copy of a copy of the Idea. Madness, ecstasy, principle. Return to infancy, coitus, nostalgia for paradise, for hell, for limbo. Play, labor, ascetic activity. Confession. Innate experience. Vision, music, symbol. Analogy: the poem is a snail-shell in which resounds the music of the world and meters and rhymes are only correspondences, echoes, of universal harmony. Teaching, ethics, example, revelation, dance, dialogue, monologue. Voice of the people, tongue of the chosen, word of the solitary. Pure and impure, sacred and damned, popular and restricted, naked and clothed, spoken, painted, written, it displays all faces but it must be affirmed that it possesses none: the poem is a mask that hides the void, beautiful proof of the overflowing grandeur of every human work!

(translated from the Spanish by Peter Miller)

THREE POEMS GAEL TURNBULL

A FRAGMENT OF TRUTH

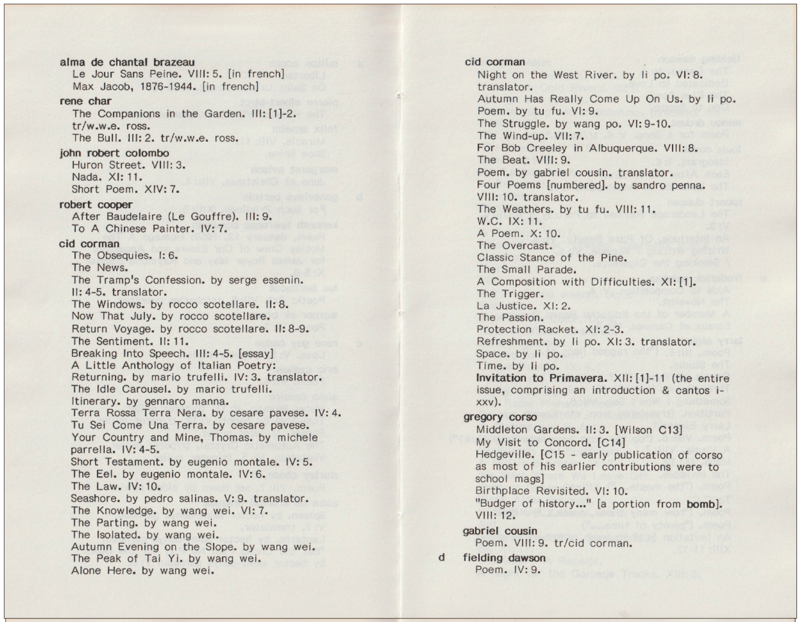
While working in the garden recently, I dug up a small fragment of truth.

It was adherent all over with clay and must have been buried for many years, but I recognized what it was almost at once.

At first we kept it on the mantlepiece in the living room, but it was often embarrassing because of visitors, and I eventually put it on my desk in the study, for a paper-weight.

I asked several close friends what they thought I ought to do with it, but no one was sure. "Keep it for your children," some said, " It is a great curiosity." Others suggested the local museum.

It was too heavy to take with us when we went on our holidays. While we were gone, someone broke into the house and stole it. The police said that they would make inquiries and asked me, "Could you identify it again as yours, if you saw it?"



alma de chantal brazeau
Le Jour Sans Peine. VIII: 5. [in french]
Max Jacob, 1876-1944. [in french]

rene char
The Companions in the Garden. III: [1]-2. tr/w.w.e. ross.
The Bull. III: 2. tr/w.w.e. ross.

john robert colombo
Huron Street. VIII: 3.
Nada. XI: 11.
Short Poem. XIV: 7.

robert cooper
After Baudelaire (Le Gouffre). III: 9.
To A Chinese Painter. IV: 7.

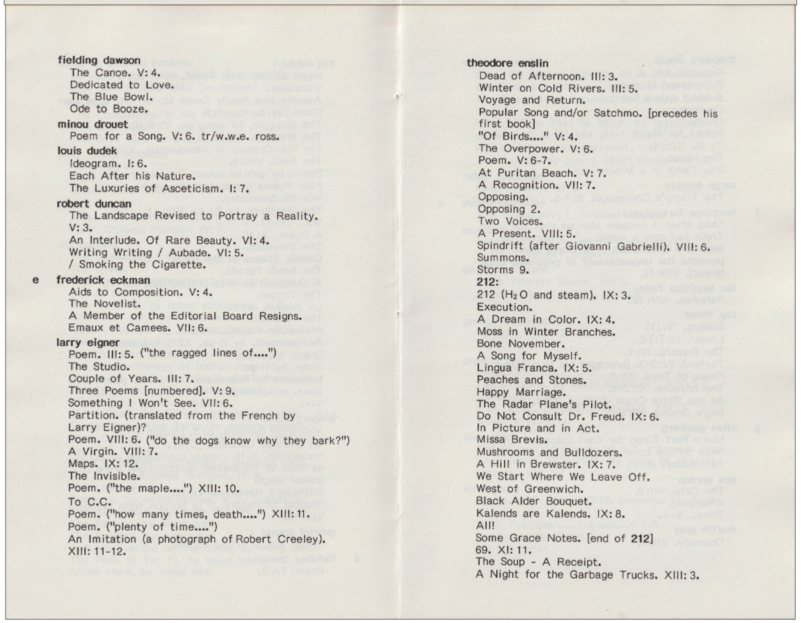
cid corman
The Obsequies. I: 6.
The News.
The Tramp's Confession. by serge essenin. II: 4-5. translator.
The Windows. by rocco scotellare. II: 8.
Now That July. by rocco scotellare.
Return Voyage. by rocco scotellare. II: 8-9.
The Sentiment. II: 11.
Breaking Into Speech. III: 4-5. [essay]
A Little Anthology of Italian Poetry:
Returning. by mario trufelli. IV: 3. translator.
The Idle Carousel. by mario trufelli.
Itinerary. by gennaro manna.
Terra Rossa Terra Nera. by cesare pavese. IV: 4.
Tu Sei Come Una Terra. by cesare pavese.
Your Country and Mine, Thomas. by michele parrella. IV: 4-5.
Short Testament. by eugenio montale. IV: 5.
The Eel. by eugenio montale. IV: 6.
The Law. IV: 10.
Seashore. by pedro salinas. V: 9. translator.
The Knowledge. by wang wei. VI: 7.
The Parting. by wang wei.
The Isolated. by wang wei.
Autumn Evening on the Slope. by wang wei.
The Peak of Tai Yi. by wang wei.
Alone Here. by wang wei.

cid corman
Night on the West River. by li po. VI: 8. translator.
Autumn Has Really Come Up On Us. by li po.
Poem. by tu fu. VI: 9.
The Struggle. by wang po. VI: 9-10.
The Wind-up. VII: 7.
For Bob Creeley in Albuquerque. VIII: 8.
The Beat. VIII: 9.
Poem. by gabriel cousin. translator.
Four Poems [numbered]. by sandro penna. VIII: 10. translator.
The Weathers. by tu fu. VIII: 11.
W.C. IX: 11.
A Poem. X: 10.
The Overcast.
Classic Stance of the Pine.
The Small Parade.
A Composition with Difficulties. XI: [1].
The Trigger.
La Justice. XI: 2.
The Passion.
Protection Racket. XI: 2-3.
Refreshment. by li po. XI: 3. translator.
Space. by li po.
Time. by li po.
Invitation to Primavera. XII: [1]-11 (the entire issue, comprising an introduction & cantos i-xxv).

gregory corso
Middleton Gardens. II: 3. [Wilson C13]
My Visit to Concord. [C14]
Hedgeville. [C15 - early publication of corso as most of his earlier contributions were to school mags]
Birthplace Revisited. VI: 10.
"Budger of history..." [a portion from **bomb**]. VIII: 12.

gabriel cousin
Poem. VIII: 9. tr/cid corman.

d **fielding dawson**
Poem. IV: 9.



fielding dawson
The Canoe. V: 4.
Dedicated to Love.
The Blue Bowl.
Ode to Booze.

minou drouet
Poem for a Song. V: 6. tr/w.w.e. ross.

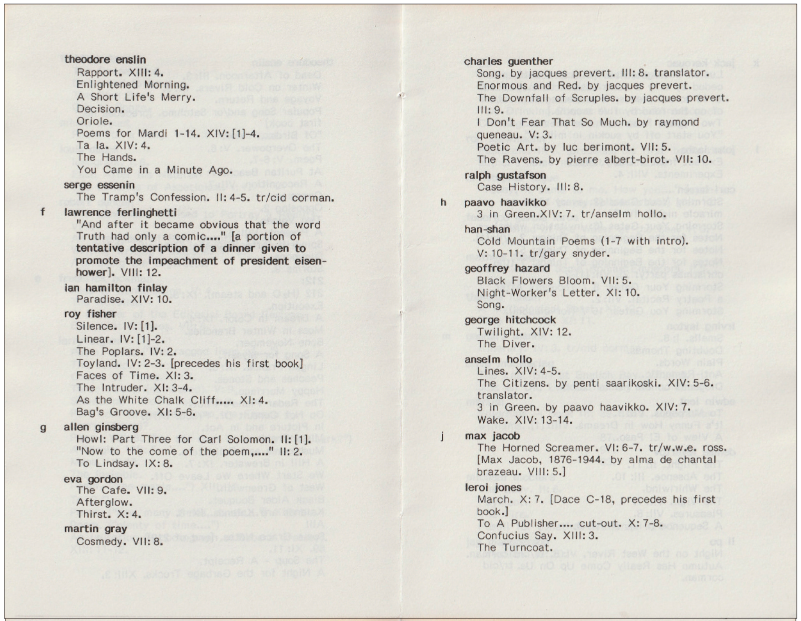
louis dudek
Ideogram. I: 6.
Each After his Nature.
The Luxuries of Asceticism. I: 7.

robert duncan
The Landscape Revised to Portray a Reality. V: 3.
An Interlude. Of Rare Beauty. VI: 4.
Writing Writing / Aubade. VI: 5. / Smoking the Cigarette.

e **frederick eckman**
Aids to Composition. V: 4.
The Novelist.
A Member of the Editorial Board Resigns.
Emaux et Camees. VII: 6.

larry eigner
Poem. III: 5. ("the ragged lines of....")
The Studio.
Couple of Years. III: 7.
Three Poems [numbered]. V: 9.
Something I Won't See. VII: 6.
Partition. (translated from the French by Larry Eigner)?
Poem. VIII: 6. ("do the dogs know why they bark?")
A Virgin. VIII: 7.
Maps. IX: 12.
The Invisible.
Poem. ("the maple....") XIII: 10.
To C.C.
Poem. ("how many times, death....") XIII: 11.
Poem. ("plenty of time....")
An Imitation (a photograph of Robert Creeley). XIII: 11-12.

theodore enslin
Dead of Afternoon. III: 3.
Winter on Cold Rivers. III: 5.
Voyage and Return.
Popular Song and/or Satchmo. [precedes his first book]
"Of Birds...." V: 4.
The Overpower. V: 6.
Poem. V: 6-7.
At Puritan Beach. V: 7.
A Recognition. VII: 7.
Opposing.
Opposing 2.
Two Voices.
A Present. VIII: 5.
Spindrift (after Giovanni Gabrielli). VIII: 6.
Summons.
Storms 9.
212:
212 (H_2O and steam). IX: 3.
Execution.
A Dream in Color. IX: 4.
Moss in Winter Branches.
Bone November.
A Song for Myself.
Lingua Franca. IX: 5.
Peaches and Stones.
Happy Marriage.
The Radar Plane's Pilot.
Do Not Consult Dr. Freud. IX: 6.
In Picture and in Act.
Missa Brevis.
Mushrooms and Bulldozers.
A Hill in Brewster. IX: 7.
We Start Where We Leave Off.
West of Greenwich.
Black Alder Bouquet.
Kalends are Kalends. IX: 8.
All!
Some Grace Notes. [end of **212**]
69. XI: 11.
The Soup - A Receipt.
A Night for the Garbage Trucks. XIII: 3.



theodore enslin
Rapport. XIII: 4.
Enlightened Morning.
A Short Life's Merry.
Decision.
Oriole.
Poems for Mardi 1-14. XIV: [1]-4.
Ta la. XIV: 4.
The Hands.
You Came in a Minute Ago.

serge essenin
The Tramp's Confession. II: 4-5. tr/cid corman.

f

lawrence ferlinghetti
"And after it became obvious that the word Truth had only a comic...." [a portion of **tentative description of a dinner given to promote the impeachment of president eisenhower**]. VIII: 12.

ian hamilton finlay
Paradise. XIV: 10.

roy fisher
Silence. IV: [1].
Linear. IV: [1]-2.
The Poplars. IV: 2.
Toyland. IV: 2-3. [precedes his first book]
Faces of Time. XI: 3.
The Intruder. XI: 3-4.
As the White Chalk Cliff..... XI: 4.
Bag's Groove. XI: 5-6.

g

allen ginsberg
Howl: Part Three for Carl Solomon. II: [1].
"Now to the come of the poem,...." II: 2.
To Lindsay. IX: 8.

eva gordon
The Cafe. VII: 9.
Afterglow.
Thirst. X: 4.

martin gray
Cosmedy. VII: 8.

charles guenther
Song. by jacques prevert. III: 8. translator.
Enormous and Red. by jacques prevert.
The Downfall of Scruples. by jacques prevert. III: 9.
I Don't Fear That So Much. by raymond queneau. V: 3.
Poetic Art. by luc berimont. VII: 5.
The Ravens. by pierre albert-birot. VII: 10.

ralph gustafson
Case History. III: 8.

h

paavo haavikko
3 in Green.XIV: 7. tr/anselm hollo.

han-shan
Cold Mountain Poems (1-7 with intro). V: 10-11. tr/gary snyder.

geoffrey hazard
Black Flowers Bloom. VII: 5.
Night-Worker's Letter. XI: 10.
Song.

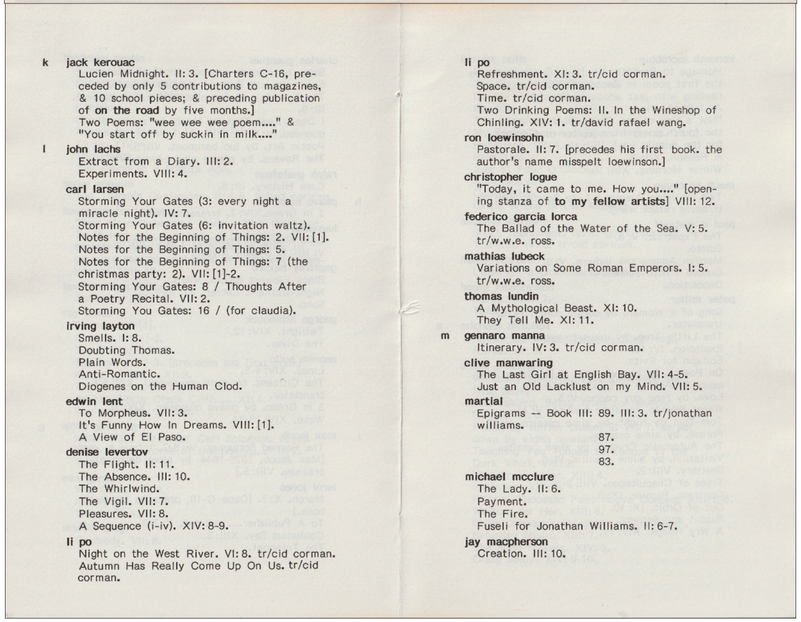
george hitchcock
Twilight. XIV: 12.
The Diver.

anselm hollo
Lines. XIV: 4-5.
The Citizens. by penti saarikoski. XIV: 5-6. translator.
3 in Green. by paavo haavikko. XIV: 7.
Wake. XIV: 13-14.

j

max jacob
The Horned Screamer. VI: 6-7. tr/w.w.e. ross.
[Max Jacob, 1876-1944. by alma de chantal brazeau. VIII: 5.]

leroi jones
March. X: 7. [Dace C-18, precedes his first book.]
To A Publisher.... cut-out. X: 7-8.
Confucius Say. XIII: 3.
The Turncoat.



k

jack kerouac
Lucien Midnight. II: 3. [Charters C-16, preceded by only 5 contributions to magazines, & 10 school pieces; & preceding publication of **on the road** by five months.]
Two Poems: "wee wee wee poem...." & "You start off by suckin in milk...."

l

john lachs
Extract from a Diary. III: 2.
Experiments. VIII: 4.

carl larsen
Storming Your Gates (3: every night a miracle night). IV: 7.
Storming Your Gates (6: invitation waltz).
Notes for the Beginning of Things: 2. VII: [1].
Notes for the Beginning of Things: 5.
Notes for the Beginning of Things: 7 (the christmas party: 2). VII: [1]-2.
Storming Your Gates: 8 / Thoughts After a Poetry Recital. VII: 2.
Storming You Gates: 16 / (for claudia).

irving layton
Smells. I: 8.
Doubting Thomas.
Plain Words.
Anti-Romantic.
Diogenes on the Human Clod.

edwin lent
To Morpheus. VII: 3.
It's Funny How In Dreams. VIII: [1].
A View of El Paso.

denise levertov
The Flight. II: 11.
The Absence. III: 10.
The Whirlwind.
The Vigil. VII: 7.
Pleasures. VII: 8.
A Sequence (i-iv). XIV: 8-9.

li po
Night on the West River. VI: 8. tr/cid corman.
Autumn Has Really Come Up On Us. tr/cid corman.

li po
Refreshment. XI: 3. tr/cid corman.
Space. tr/cid corman.
Time. tr/cid corman.
Two Drinking Poems: II. In the Wineshop of Chinling. XIV: 1. tr/david rafael wang.

ron loewinsohn
Pastorale. II: 7. [precedes his first book. the author's name misspelt loewinson.]

christopher logue
"Today, it came to me. How you...." [opening stanza of **to my fellow artists**] VIII: 12.

federico garcia lorca
The Ballad of the Water of the Sea. V: 5. tr/w.w.e. ross.

mathias lubeck
Variations on Some Roman Emperors. I: 5. tr/w.w.e. ross.

thomas lundin
A Mythological Beast. XI: 10.
They Tell Me. XI: 11.

m

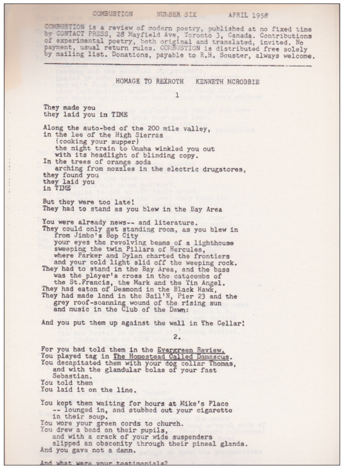
gennaro manna
Itinerary. IV: 3. tr/cid corman.

clive manwaring
The Last Girl at English Bay. VII: 4-5.
Just an Old Lacklust on my Mind. VII: 5.

martial
Epigrams -- Book III: 89. III: 3. tr/jonathan williams.
87.
97.
83.

michael mcclure
The Lady. II: 6.
Payment.
The Fire.
Fuseli for Jonathan Williams. II: 6-7.

jay macpherson
Creation. III: 10.



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HOMAGE TO REXROTH KENNETH MCROBBIE

1

They made you
they laid you in TIME

Along the auto-bed of the 200 mile valley,
in the lee of the High Sierras
(cooking your supper)
the night train to Omaha winkled you out
with its headlight of blinding copy.
In the trees of orange soda
arching from nozzles in the electric drugstores,
they found you
they laid you
in TIME

But they were too late!
They had to stand as you blew in the Bay Area

You were already news-- and literature.
They could only get standing room, as you blew in
from Jimbo's Bop City
your eyes the revolving beams of a lighthouse
sweeping the twin Pillars of Hercules,
where Parker and Dylan charted the frontiers
and your cold light slid off the weeping rock.
They had to stand in the Bay Area, and the bass
was the player's cross in the catacombs of
the St.Francis, the Mark and the Tin Angel.
They had eaten of Desmond in the Black Hawk,
They had made land in the Sail'N, Pier 23 and the
grey roof-scanning wound of the rising sun
and music in the Club of the Dawn:

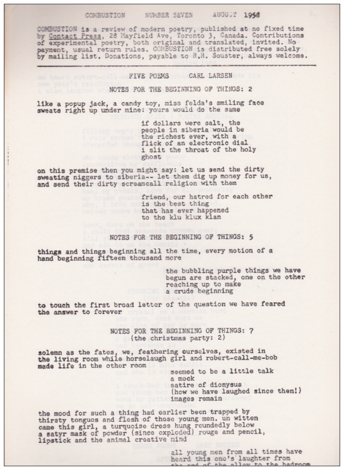
And you put them up against the wall in The Cellar!

2.

For you had told them in the Evergreen Review.
You played tag in The Homestead Called Damascus.
You decapitated them with your dog collar Thomas,
and with the glandular bolas of your fast
Sebastian.
You told them
You laid it on the line.

You kept them waiting for hours at Mike's Place
-- lounged in, and stubbed out your cigarette
in their soup.
You wore your green cords to church.
You drew a bead on their pupils,
and with a crack of your wide suspenders
slipped an obscenity through their pineal glands.
And you gave not a damn.

And what were your testimonials?



COMBUSTION NUMBER SEVEN AUGUST 1958

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FIVE POEMS CARL LARSEN

NOTES FOR THE BEGINNING OF THINGS: 2

like a popup jack, a candy toy, miss felda's smiling face
sweats right up under mine: yours would do the same

if dollars were salt, the
people in siberia would be
the richest ever, with a
flick of an electronic dial
i slit the throat of the holy
ghost

on this premise then you might say: let us send the dirty
sweating niggers to siberia-- let them dig up money for us,
and send their dirty screamcall religion with them

friend, our hatred for each other
is the best thing
that has ever happened
to the klu klux klan

NOTES FOR THE BEGINNING OF THINGS: 5

things and things beginning all the time, every motion of a
hand beginning fifteen thousand more

the bubbling purple things we have
begun are stacked, one on the other
reaching up to make
a crude beginning

to touch the first broad letter of the question we have feared
the answer to forever

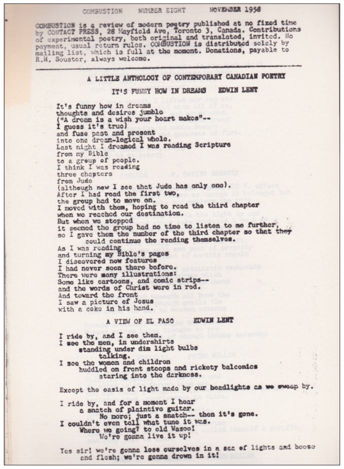
NOTES FOR THE BEGINNING OF THINGS: 7
(the christmas party: 2)

solemn as the fates, we, feathering ourselves, existed in
the living room while horselaugh girl and robert-call-me-bob
made life in the other room

seemed to be a little talk
a mock
satire of dionysus
(how we have laughed since then!)
images remain

the mood for such a thing had earlier been trapped by
thirsty tongues and flesh of these young men. un witten
came this girl, a turquoise dress hung roundedly below
a satyr mask of powder (since exploded) rouge and pencil,
lipstick and the animal creative mind

all young men from all times have
heard this one's laughter from



COMBUSTION NUMBER EIGHT NOVEMBER 1958

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A LITTLE ANTHOLOGY OF CONTEMPORARY CANADIAN POETRY

IT'S FUNNY HOW IN DREAMS EDWIN LENT

It's funny how in dreams
thoughts and desires jumble
("A dream is a wish your heart makes"--
I guess it's true)
and fuse past and present
into one dream-logical whole.
Last night I dreamed I was reading Scripture
from my Bible
to a group of people.
I think I was reading
three chapters
from Jude
(although now I see that Jude has only one).
After I had read the first two,
the group had to move on.
I moved with them, hoping to read the third chapter
when we reached our destination.
But when we stopped
it seemed the group had no time to listen to me further,
so I gave them the number of the third chapter so that they
could continue the reading themselves.
As I was reading
and turning my Bible's pages
I discovered new features
I had never seen there before.
There were many illustrations:
Some like cartoons, and comic strips--
and the words of Christ were in red.
And toward the front
I saw a picture of Jesus
with a coke in his hand.

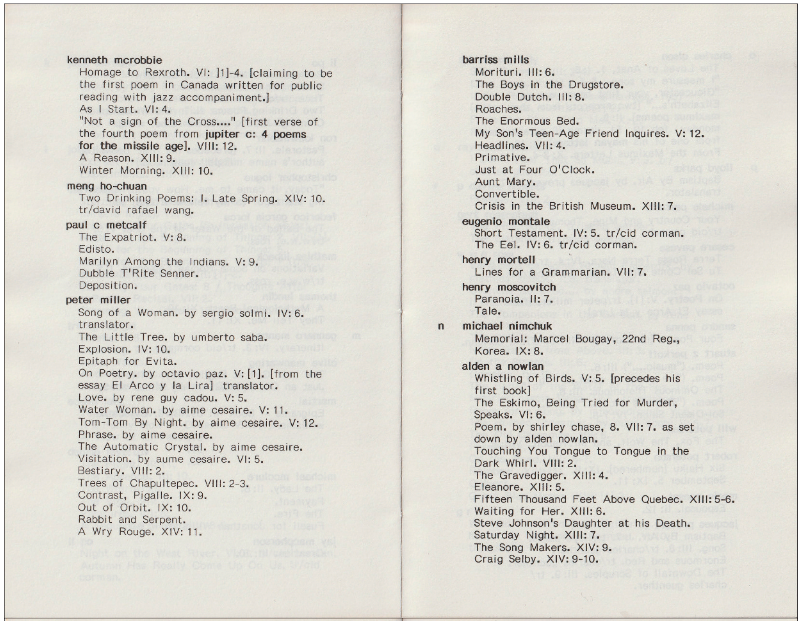
A VIEW OF EL PASO EDWIN LENT

I ride by, and I see them.
I see the men, in undershirts
standing under dim light bulbs
talking.
I see the women and children
huddled on front stoops and rickety balconies
staring into the darkness.

Except the oasis of light made by our headlights as we sweep by.

I ride by, and for a moment I hear
a snatch of plaintive guitar.
No more; just a snatch-- then it's gone.
I couldn't even tell what tune it was.
Where we going? to old Wazoo!
We're gonna live it up!

Yes sir! we're gonna lose ourselves in a sea of lights and booze
and flesh; we're gonna drown in it!



kenneth mcrobbie
Homage to Rexroth. VI:]1]-4. [claiming to be the first poem in Canada written for public reading with jazz accompaniment.]
As I Start. VI: 4.
"Not a sign of the Cross...." [first verse of the fourth poem from **jupiter c: 4 poems for the missile age**]. VIII: 12.
A Reason. XIII: 9.
Winter Morning. XIII: 10.

meng ho-chuan
Two Drinking Poems: I. Late Spring. XIV: 10. tr/david rafael wang.

paul c metcalf
The Expatriot. V: 8.
Edisto.
Marilyn Among the Indians. V: 9.
Dubble T'Rite Senner.
Deposition.

peter miller
Song of a Woman. by sergio solmi. IV: 6. translator.
The Little Tree. by umberto saba.
Explosion. IV: 10.
Epitaph for Evita.
On Poetry. by octavio paz. V: [1]. [from the essay El Arco y la Lira] translator.
Love. by rene guy cadou. V: 5.
Water Woman. by aime cesaire. V: 11.
Tom-Tom By Night. by aime cesaire. V: 12.
Phrase. by aime cesaire.
The Automatic Crystal. by aime cesaire.
Visitation. by aume cesaire. VI: 5.
Bestiary. VIII: 2.
Trees of Chapultepec. VIII: 2-3.
Contrast, Pigalle. IX: 9.
Out of Orbit. IX: 10.
Rabbit and Serpent.
A Wry Rouge. XIV: 11.

barriss mills
Morituri. III: 6.
The Boys in the Drugstore.
Double Dutch. III: 8.
Roaches.
The Enormous Bed.
My Son's Teen-Age Friend Inquires. V: 12.
Headlines. VII: 4.
Primative.
Just at Four O'Clock.
Aunt Mary.
Convertible.
Crisis in the British Museum. XIII: 7.

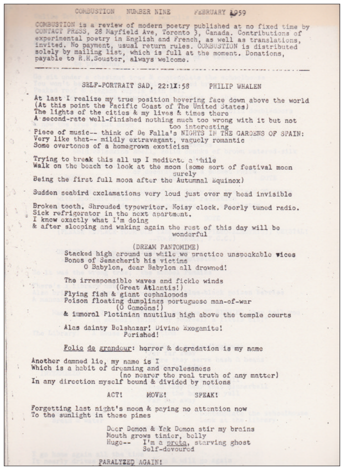
eugenio montale
Short Testament. IV: 5. tr/cid corman.
The Eel. IV: 6. tr/cid corman.

henry mortell
Lines for a Grammarian. VII: 7.

henry moscovitch
Paranoia. II: 7.
Tale.

n **michael nimchuk**
Memorial: Marcel Bougay, 22nd Reg., Korea. IX: 8.

alden a nowlan
Whistling of Birds. V: 5. [precedes his first book]
The Eskimo, Being Tried for Murder, Speaks. VI: 6.
Poem. by shirley chase, 8. VII: 7. as set down by alden nowlan.
Touching You Tongue to Tongue in the Dark Whirl. VIII: 2.
The Gravedigger. XIII: 4.
Eleanore. XIII: 5.
Fifteen Thousand Feet Above Quebec. XIII: 5-6.
Waiting for Her. XIII: 6.
Steve Johnson's Daughter at his Death.
Saturday Night. XIII: 7.
The Song Makers. XIV: 9.
Craig Selby. XIV: 9-10.



COMBUSTION NUMBER NINE FEBRUARY 1959

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SELF-PORTRAIT SAD, 22:IX:58 PHILIP WHALEN

At last I realize my true position hovering face down above the world
(At this point the Pacific Coast of The United States)
The lights of the cities & my lives & times there
A second-rate well-finished nothing much too wrong with it but not
too interesting
Piece of music-- think of De Falla's NIGHTS IN THE GARDENS OF SPAIN:
Very like that-- mildly extravagant, vaguely romantic
Some overtones of a homegrown exoticism

Trying to break this all up I meditate a while
Walk on the beach to look at the moon (some sort of festival moon
surely
Being the first full moon after the Autumnal Equinox)

Sudden seabird exclamations very loud just over my head invisible

Broken tooth. Shrouded typewriter. Noisy clock. Poorly tuned radio.
Sick refrigerator in the next apartment.
I know exactly what I'm doing
& after sleeping and waking again the rest of this day will be
wonderful

(DREAM PANTOMIME)
Stacked high around us while we practice unspeakable vices
Bones of Senacherib his victims
O Babylon, dear Babylon all drowned!

The irresponsible waves and fickle winds
(Great Atlantis!)
Flying fish & giant cephalopods
Poison floating dumplings portuguese man-of-war
(O Camoëns!)
& immoral Plotinian nautilus high above the temple courts

Alas dainty Belshazar! Divine Exogamite!
Perished!

Folie de grandeur: horror & degradation is my name

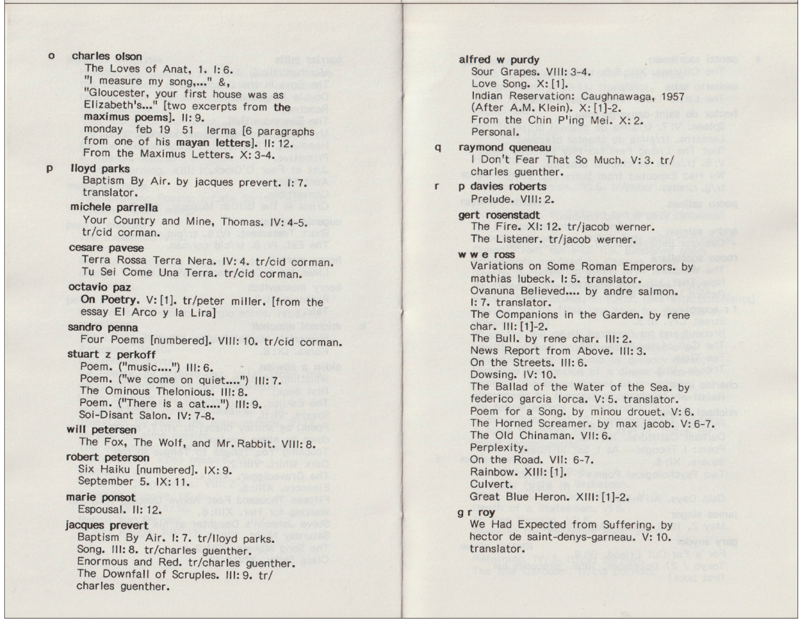
Another damned lie, my name is I
Which is a habit of dreaming and carelessness
(no nearer the real truth of any matter)
In any direction myself bound & divided by notions

ACT! MOVE! SPEAK!

Forgetting last night's moon & paying no attention now
To the sunlight in these pines

Deer Demon & Yak Demon stir my brains
Mouth grows tinier, belly
Huge-- I'm a *preta*, starving ghost
Self-devoured

PARALYZED AGAIN!



o **charles olson**
The Loves of Anat, 1. I: 6.
"I measure my song,..." &, "Gloucester, your first house was as Elizabeth's..." [two excerpts from **the maximus poems**]. II: 9.
monday feb 19 51 lerma [6 paragraphs from one of his **mayan letters**]. II: 12.
From the Maximus Letters. X: 3-4.

p **lloyd parks**
Baptism By Air. by jacques prevert. I: 7. translator.

michele parrella
Your Country and Mine, Thomas. IV: 4-5. tr/cid corman.

cesare pavese
Terra Rossa Terra Nera. IV: 4. tr/cid corman.
Tu Sei Come Una Terra. tr/cid corman.

octavio paz
On Poetry. V: [1]. tr/peter miller. [from the essay El Arco y la Lira]

sandro penna
Four Poems [numbered]. VIII: 10. tr/cid corman.

stuart z perkoff
Poem. ("music....") III: 6.
Poem. ("we come on quiet....") III: 7.
The Ominous Thelonious. III: 8.
Poem. ("There is a cat....") III: 9.
Soi-Disant Salon. IV: 7-8.

will petersen
The Fox, The Wolf, and Mr. Rabbit. VIII: 8.

robert peterson
Six Haiku [numbered]. IX: 9.
September 5. IX: 11.

marie ponsot
Espousal. II: 12.

jacques prevert
Baptism By Air. I: 7. tr/lloyd parks.
Song. III: 8. tr/charles guenther.
Enormous and Red. tr/charles guenther.
The Downfall of Scruples. III: 9. tr/ charles guenther.

alfred w purdy
Sour Grapes. VIII: 3-4.
Love Song. X: [1].
Indian Reservation: Caughnawaga, 1957 (After A.M. Klein). X: [1]-2.
From the Chin P'ing Mei. X: 2.
Personal.

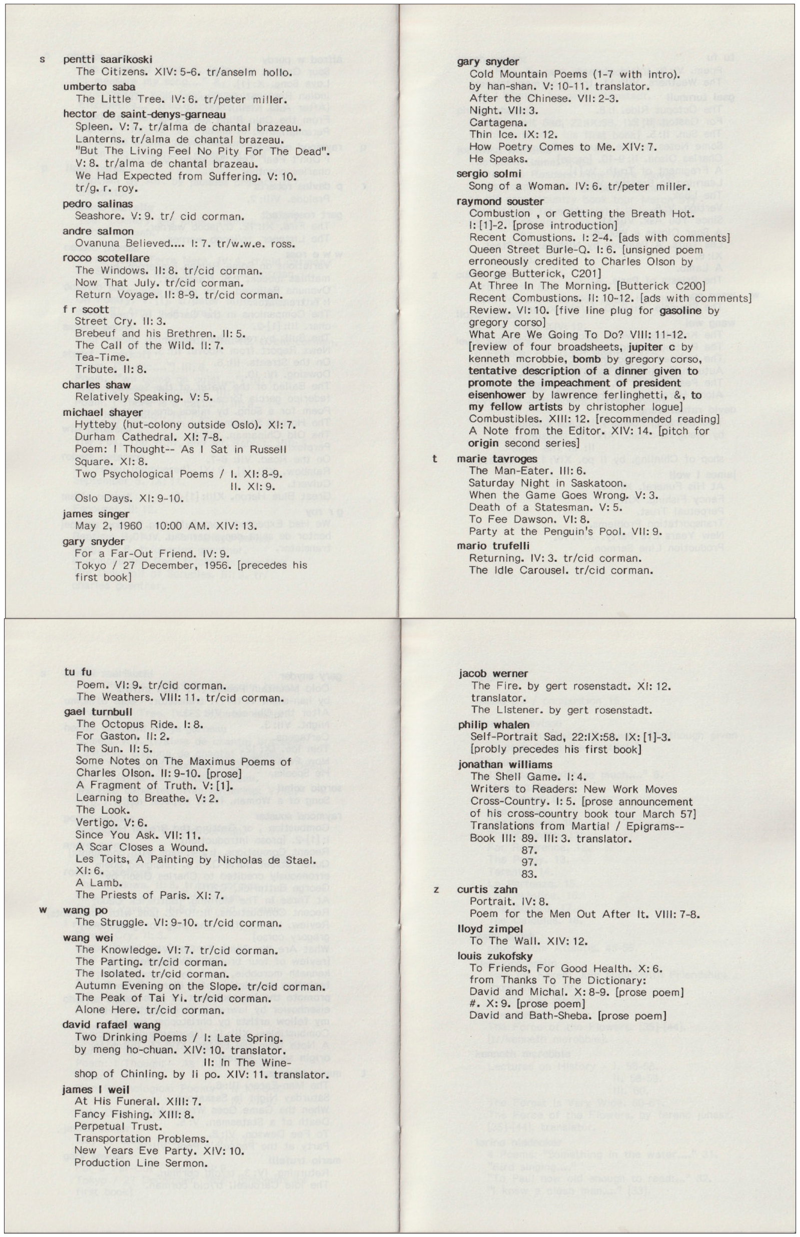
q **raymond queneau**
I Don't Fear That So Much. V: 3. tr/ charles guenther.

r **p davies roberts**
Prelude. VIII: 2.

gert rosenstadt
The Fire. XI: 12. tr/jacob werner.
The Listener. tr/jacob werner.

w w e ross
Variations on Some Roman Emperors. by mathias lubeck. I: 5. translator.
Ovanuna Believed.... by andre salmon. I: 7. translator.
The Companions in the Garden. by rene char. III: [1]-2.
The Bull. by rene char. III: 2.
News Report from Above. III: 3.
On the Streets. III: 6.
Dowsing. IV: 10.
The Ballad of the Water of the Sea. by federico garcia lorca. V: 5. translator.
Poem for a Song. by minou drouet. V: 6.
The Horned Screamer. by max jacob. V: 6-7.
The Old Chinaman. VII: 6.
Perplexity.
On the Road. VII: 6-7.
Rainbow. XIII: [1].
Culvert.
Great Blue Heron. XIII: [1]-2.

g r roy
We Had Expected from Suffering. by hector de saint-denys-garneau. V: 10. translator.



s

pentti saarikoski
The Citizens. XIV: 5-6. tr/anselm hollo.

umberto saba
The Little Tree. IV: 6. tr/peter miller.

hector de saint-denys-garneau
Spleen. V: 7. tr/alma de chantal brazeau.
Lanterns. tr/alma de chantal brazeau.
"But The Living Feel No Pity For The Dead".
V: 8. tr/alma de chantal brazeau.
We Had Expected from Suffering. V: 10.
tr/g. r. roy.

pedro salinas
Seashore. V: 9. tr/ cid corman.

andre salmon
Ovanuna Believed.... I: 7. tr/w.w.e. ross.

rocco scotellare
The Windows. II: 8. tr/cid corman.
Now That July. tr/cid corman.
Return Voyage. II: 8-9. tr/cid corman.

f r scott
Street Cry. II: 3.
Brebeuf and his Brethren. II: 5.
The Call of the Wild. II: 7.
Tea-Time.
Tribute. II: 8.

charles shaw
Relatively Speaking. V: 5.

michael shayer
Hytteby (hut-colony outside Oslo). XI: 7.
Durham Cathedral. XI: 7-8.
Poem: I Thought-- As I Sat in Russell
Square. XI: 8.
Two Psychological Poems / I. XI: 8-9.
II. XI: 9.
Oslo Days. XI: 9-10.

james singer
May 2, 1960 10:00 AM. XIV: 13.

gary snyder
For a Far-Out Friend. IV: 9.
Tokyo / 27 December, 1956. [precedes his
first book]

gary snyder
Cold Mountain Poems (1-7 with intro).
by han-shan. V: 10-11. translator.
After the Chinese. VII: 2-3.
Night. VII: 3.
Cartagena.
Thin Ice. IX: 12.
How Poetry Comes to Me. XIV: 7.
He Speaks.

sergio solmi
Song of a Woman. IV: 6. tr/peter miller.

raymond souster
Combustion , or Getting the Breath Hot.
I: [1]-2. [prose introduction]
Recent Comustions. I: 2-4. [ads with comments]
Queen Street Burle-Q. I: 6. [unsigned poem
erroneously credited to Charles Olson by
George Butterick, C201]
At Three In The Morning. [Butterick C200]
Recent Combustions. II: 10-12. [ads with comments]
Review. VI: 10. [five line plug for **gasoline** by
gregory corso]
What Are We Going To Do? VIII: 11-12.
[review of four broadsheets, **jupiter c** by
kenneth mcrobbie, **bomb** by gregory corso,
**tentative description of a dinner given to
promote the impeachment of president
eisenhower** by lawrence ferlinghetti, &, **to
my fellow artists** by christopher logue]
Combustibles. XIII: 12. [recommended reading]
A Note from the Editor. XIV: 14. [pitch for
origin second series]

t

marie tavroges
The Man-Eater. III: 6.
Saturday Night in Saskatoon.
When the Game Goes Wrong. V: 3.
Death of a Statesman. V: 5.
To Fee Dawson. VI: 8.
Party at the Penguin's Pool. VII: 9.

mario trufelli
Returning. IV: 3. tr/cid corman.
The Idle Carousel. tr/cid corman.

tu fu
Poem. VI: 9. tr/cid corman.
The Weathers. VIII: 11. tr/cid corman.

gael turnbull
The Octopus Ride. I: 8.
For Gaston. II: 2.
The Sun. II: 5.
Some Notes on The Maximus Poems of
Charles Olson. II: 9-10. [prose]
A Fragment of Truth. V: [1].
Learning to Breathe. V: 2.
The Look.
Vertigo. V: 6.
Since You Ask. VII: 11.
A Scar Closes a Wound.
Les Toits, A Painting by Nicholas de Stael.
XI: 6.
A Lamb.
The Priests of Paris. XI: 7.

w

wang po
The Struggle. VI: 9-10. tr/cid corman.

wang wei
The Knowledge. VI: 7. tr/cid corman.
The Parting. tr/cid corman.
The Isolated. tr/cid corman.
Autumn Evening on the Slope. tr/cid corman.
The Peak of Tai Yi. tr/cid corman.
Alone Here. tr/cid corman.

david rafael wang
Two Drinking Poems / I: Late Spring.
by meng ho-chuan. XIV: 10. translator.
II: In The Wine-
shop of Chinling. by li po. XIV: 11. translator.

james l weil
At His Funeral. XIII: 7.
Fancy Fishing. XIII: 8.
Perpetual Trust.
Transportation Problems.
New Years Eve Party. XIV: 10.
Production Line Sermon.

jacob werner
The Fire. by gert rosenstadt. XI: 12.
translator.
The LIstener. by gert rosenstadt.

philip whalen
Self-Portrait Sad, 22:IX:58. IX: [1]-3.
[probly precedes his first book]

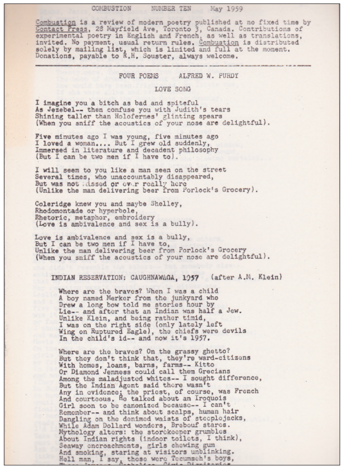
jonathan williams
The Shell Game. I: 4.
Writers to Readers: New Work Moves
Cross-Country. I: 5. [prose announcement
of his cross-country book tour March 57]
Translations from Martial / Epigrams--
Book III: 89. III: 3. translator.
87.
97.
83.

z

curtis zahn
Portrait. IV: 8.
Poem for the Men Out After It. VIII: 7-8.

lloyd zimpel
To The Wall. XIV: 12.

louis zukofsky
To Friends, For Good Health. X: 6.
from Thanks To The Dictionary:
David and Michal. X: 8-9. [prose poem]
#. X: 9. [prose poem]
David and Bath-Sheba. [prose poem]



COMBUSTION NUMBER TEN May 1959

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FOUR POEMS ALFRED W. PURDY

LOVE SONG

I imagine you a bitch as bad and spiteful
As Jezebel-- then confuse you with Judith's tears
Shining taller than Holofernes' glinting spears
(When you sniff the acoustics of your nose are delightful).

Five minutes ago I was young, five minutes ago
I loved a woman.... But I grew old suddenly,
Immersed in literature and decadent philosophy
(But I can be two men if I have to).

I will seem to you like a man seen on the street
Several times, who unaccountably disappeared,
But was not missed or ever really here
(Unlike the man delivering beer from Porlock's Grocery).

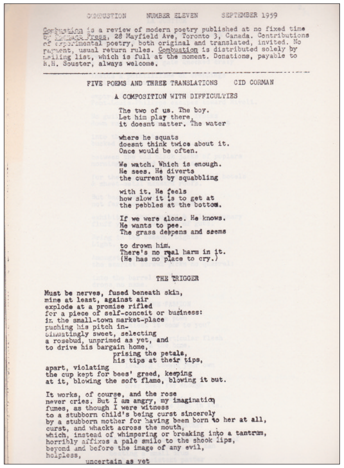
Coleridge knew you and maybe Shelley,
Rhodomontade or hyperbole,
Rhetoric, metaphor, embroidery
(Love is ambivalence and sex is a bully).

Love is ambivalence and sex is a bully,
But I can be two men if I have to,
Unlike the man delivering beer from Porlock's Grocery
(When you sniff the acoustics of your nose are delightful).

INDIAN RESERVATION: CAUGHNAWAGA, 1957 (after A.M. Klein)

Where are the braves? When I was a child
A boy named Merker from the junkyard who
Drew a long bow told me stories hour by
Lie-- and after that an Indian was half a Jew.
Unlike Klein, and being rather timid,
I was on the right side (only lately left
Wing on Ruptured Eagle), the chiefs were devils
In the child's id-- and now it's 1957.

Where are the braves? On the grassy ghetto?
But they don't think that, they're ward-citizens
With homes, loans, barns, farms-- Kitto
Or Diamond Jenness could call them Grecians
Among the maladjusted whites-- I sought difference,
But the Indian Agent said there wasn't
Any in evidence; the priest, of course, was French
And courteous. He talked about an Iroquois
Girl soon to be canonized because-- I can't
Remember-- and think about scalps, human hair
Dangling on the denimed waists of steeplejacks,
While Adam Dollard wonders, Brebouf stares.
Mythology alters: the storekeeper grumbles
About Indian rights (indoor toilets, I think),
Seaway encroachments, girls chewing gum
And smoking, staring at visitors unblinking.
Hell man, I say, these were Tecumseh's boys,



COMBUSTION NUMBER ELEVEN SEPTEMBER 1959

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FIVE POEMS AND THREE TRANSLATIONS CID CORMAN

A COMPOSITION WITH DIFFICULTIES

The two of us. The boy.
Let him play there,
it doesnt matter. The water

where he squats
doesnt think twice about it.
Once would be often.

We watch. Which is enough.
He sees. He diverts
the current by squabbling

with it. He feels
how slow it is to get at
the pebbles at the bottom.

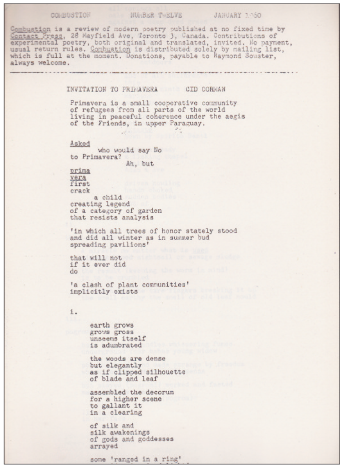
If we were alone. He knows.
He wants to pee.
The grass deepens and seems

to drown him.
There's no real harm in it.
(He has no place to cry.)

THE TRIGGER

Must be nerves, fused beneath skin,
mine at least, against air
explode at a promise rifled
for a piece of self-conceit or business:
in the small-town market-place
pushing his pitch in-
sinuatingly sweet, selecting
a rosebud, unprimed as yet, and
to drive his bargain home,
prising the petals,
his tips at their tips,
apart, violating
the cup kept for bees' greed, keeping
at it, blowing the soft flame, blowing it out.

It works, of course, and the rose
never cries. But I am angry, my imagination
fumes, as though I were witness
to a stubborn child's being curst sincerely
by a stubborn mother for having been born to her at all,
curst, and whackt across the mouth,
which, instead of whimpering or breaking into a tantrum,
horribly affixes a pale smile to the shook lips,
beyond and before the image of any evil,
helpless,
uncertain as yet



COMBUSTION NUMBER TWELVE JANUARY 1960

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INVITATION TO PRIMAVERA CID CORMAN

Primavera is a small cooperative community
of refugees from all parts of the world
living in peaceful coherence under the aegis
of the Friends, in upper Paraguay.

Asked
who would say No
to Primavera?
Ah, but

prima
vera
first
crack
a child
creating legend
of a category of garden
that resists analysis

'in which all trees of honor stately stood
and did all winter as in summer bud
spreading pavilions'

that will not
if it ever did
do

'a clash of plant communities'
implicitly exists

i.

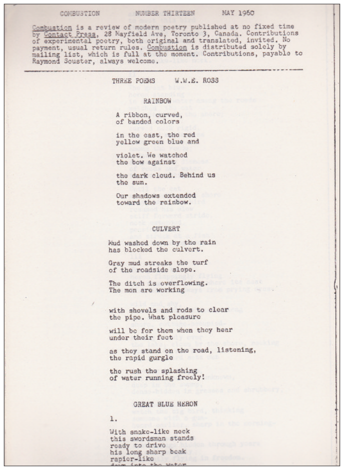
earth grows
grows gross
unseems itself
is adumbrated

the woods are dense
but elegantly
as if clipped silhouette
of blade and leaf

assembled the decorum
for a higher scene
to gallant it
in a clearing

of silk and
silk awakenings
of gods and goddesses
arrayed

some 'ranged in a ring'



COMBUSTION NUMBER THIRTEEN MAY 1960

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THREE POEMS W.W.E. ROSS

RAINBOW

A ribbon, curved,
of banded colors

in the east, the red
yellow green blue and

violet. We watched
the bow against

the dark cloud. Behind us
the sun.

Our shadows extended
toward the rainbow.

CULVERT

Mud washed down by the rain
has blocked the culvert.

Gray mud streaks the turf
of the roadside slope.

The ditch is overflowing.
The men are working

with shovels and rods to clear
the pipe. What pleasure

will be for them when they hear
under their feet

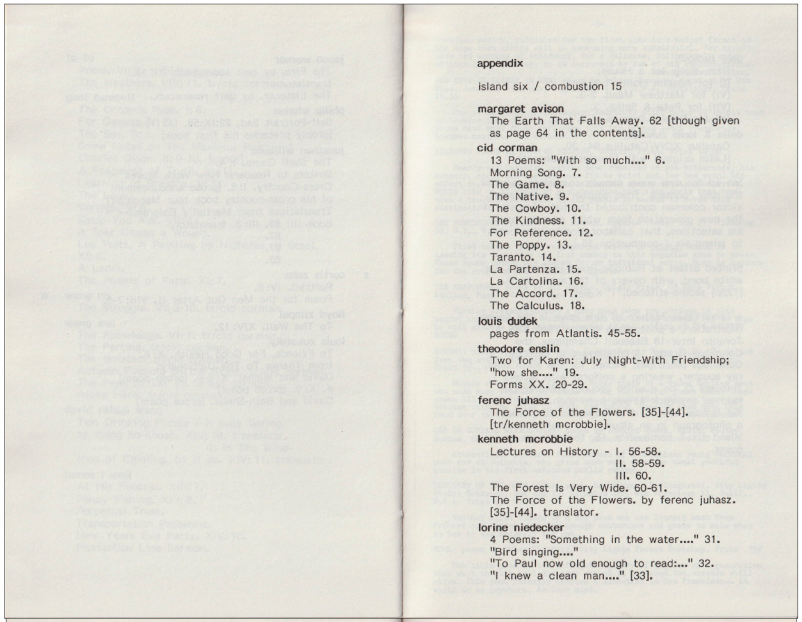
as they stand on the road, listening,
the rapid gurgle

the rush the splashing
of water running freely!

GREAT BLUE HERON

1.

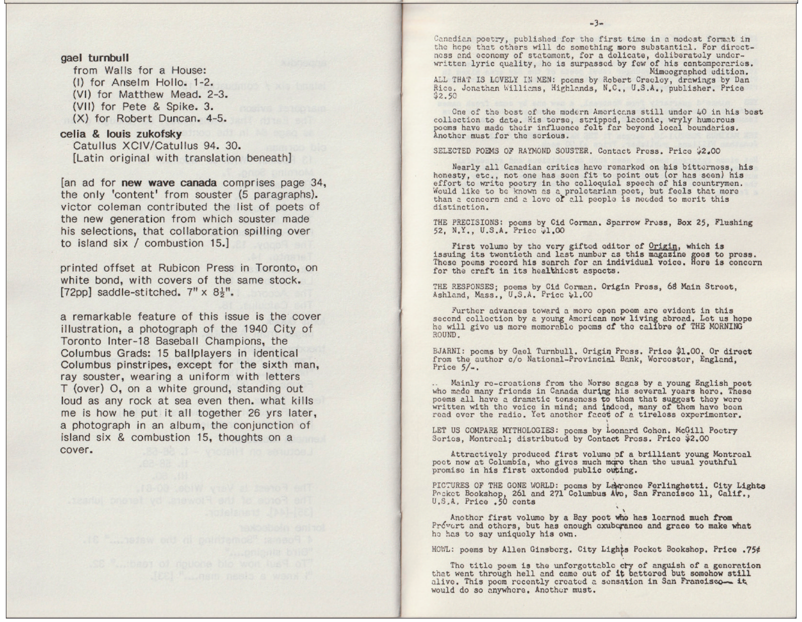
With snake-like neck
this swordsman stands
ready to drive
his long sharp beak
rapier-like



appendix

island six / combustion 15

margaret avison
The Earth That Falls Away. 62 [though given as page 64 in the contents].
cid corman
13 Poems: "With so much...." 6.
Morning Song. 7.
The Game. 8.
The Native. 9.
The Cowboy. 10.
The Kindness. 11.
For Reference. 12.
The Poppy. 13.
Taranto. 14.
La Partenza. 15.
La Cartolina. 16.
The Accord. 17.
The Calculus. 18.
louis dudek
pages from Atlantis. 45-55.
theodore enslin
Two for Karen: July Night-With Friendship;
"how she...." 19.
Forms XX. 20-29.
ferenc juhasz
The Force of the Flowers. [35]-[44].
[tr/kenneth mcrobbie].
kenneth mcrobbie
Lectures on History - I. 56-58.
II. 58-59.
III. 60.
The Forest Is Very Wide. 60-61.
The Force of the Flowers. by ferenc juhasz.
[35]-[44]. translator.
lorine niedecker
4 Poems: "Something in the water...." 31.
"Bird singing...."
"To Paul now old enough to read:..." 32.
"I knew a clean man...." [33].



gael turnbull
from Walls for a House:
(I) for Anselm Hollo. 1-2.
(VI) for Matthew Mead. 2-3.
(VII) for Pete & Spike. 3.
(X) for Robert Duncan. 4-5.
celia & louis zukofsky
Catullus XCIV/Catullus 94. 30.
[Latin original with translation beneath]

[an ad for **new wave canada** comprises page 34, the only 'content' from souster (5 paragraphs). victor coleman contributed the list of poets of the new generation from which souster made his selections, that collaboration spilling over to island six / combustion 15.]

printed offset at Rubicon Press in Toronto, on white bond, with covers of the same stock. [72pp] saddle-stitched. 7" x 8½".

a remarkable feature of this issue is the cover illustration, a photograph of the 1940 City of Toronto Inter-18 Baseball Champions, the Columbus Grads: 15 ballplayers in identical Columbus pinstripes, except for the sixth man, ray souster, wearing a uniform with letters T (over) O, on a white ground, standing out loud as any rock at sea even then. what kills me is how he put it all together 26 yrs later, a photograph in an album, the conjunction of island six & combustion 15, thoughts on a cover.

-3-

Canadian poetry, published for the first time in a modest format in the hope that others will do something more substantial. For directness and economy of statement, for a delicate, deliberately underwritten lyric quality, he is surpassed by few of his contemporaries.
Mimeographed edition.

ALL THAT IS LOVELY IN MEN: poems by Robert Creeley, drawings by Dan Rice. Jonathan Williams, Highlands, N.C., U.S.A., publisher. Price $2.50

One of the best of the modern Americans still under 40 in his best collection to date. His terse, stripped, laconic, wryly humorous poems have made their influence felt far beyond local boundaries. Another must for the serious.

SELECTED POEMS OF RAYMOND SOUSTER. Contact Press. Price $2.00

Nearly all Canadian critics have remarked on his bitterness, his honesty, etc., not one has seen fit to point out (or has seen) his effort to write poetry in the colloquial speech of his countrymen. Would like to be known as a proletarian poet, but feels that more than a concern and a love of all people is needed to merit this distinction.

THE PRECISIONS: poems by Cid Corman. Sparrow Press, Box 25, Flushing 52, N.Y., U.S.A. Price $1.00

First volume by the very gifted editor of Origin, which is issuing its twentieth and last number as this magazine goes to press. These poems record his search for an individual voice. Here is concern for the craft in its healthiest aspects.

THE RESPONSES; poems by Cid Corman. Origin Press, 68 Main Street, Ashland, Mass., U.S.A. Price $1.00

Further advances toward a more open poem are evident in this second collection by a young American now living abroad. Let us hope he will give us more memorable poems of the calibre of THE MORNING ROUND.

BJARNI: poems by Gael Turnbull. Origin Press. Price $1.00. Or direct from the author c/o National-Provincial Bank, Worcester, England, Price 5/-.

Mainly re-creations from the Norse sagas by a young English poet who made many friends in Canada during his several years here. These poems all have a dramatic tenseness to them that suggest they were written with the voice in mind; and indeed, many of them have been read over the radio. Yet another facet of a tireless experimenter.

LET US COMPARE MYTHOLOGIES: poems by Leonard Cohen. McGill Poetry Series, Montreal; distributed by Contact Press. Price $2.00

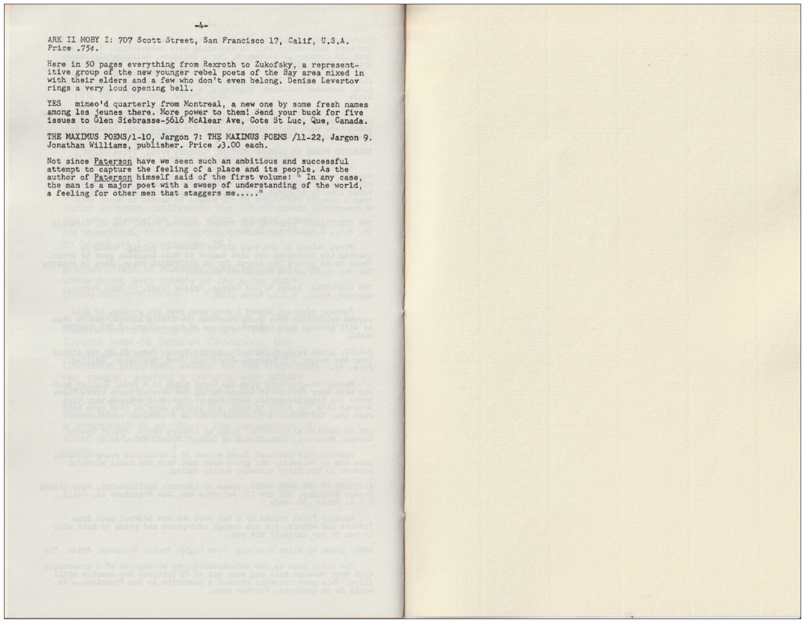
Attractively produced first volume of a brilliant young Montreal poet now at Columbia, who gives much more than the usual youthful promise in his first extended public outing.

PICTURES OF THE GONE WORLD: poems by Lawrence Ferlinghetti. City Lights Pocket Bookshop, 261 and 271 Columbus Ave, San Francisco 11, Calif., U.S.A. Price .50 cents

Another first volume by a Bay poet who has learned much from Prévert and others, but has enough exuberance and grace to make what he has to say uniquely his own.

HOWL: poems by Allen Ginsberg. City Lights Pocket Bookshop. Price .75¢

The title poem is the unforgettable cry of anguish of a generation that went through hell and came out of it battered but somehow still alive. This poem recently created a sensation in San Francisco— it would do so anywhere. Another must.



-4-

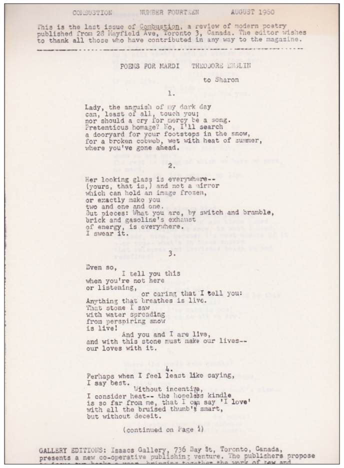
ARK II MOBY I: 707 Scott Street, San Francisco 17, Calif, U.S.A. Price .75¢.

Here in 50 pages everything from Rexroth to Zukofsky, a representitive group of the new younger rebel poets of the Bay area mixed in with their elders and a few who don't even belong. Denise Levertov rings a very loud opening bell.

YES mimeo'd quarterly from Montreal, a new one by some fresh names among les jeunes there. More power to them! Send your buck for five issues to Glen Siebrasse-5616 McAlear Ave, Cote St Luc, Que, Canada.

THE MAXIMUS POEMS/1-10, Jargon 7: THE MAXIMUS POEMS /11-22, Jargon 9. Jonathan Williams, publisher. Price $3.00 each.

Not since Paterson have we seen such an ambitious and successful attempt to capture the feeling of a place and its people. As the author of Paterson himself said of the first volume: " In any case, the man is a major poet with a sweep of understanding of the world, a feeling for other men that staggers me....."



COMBUSTION NUMBER FOURTEEN AUGUST 1960

This is the last issue of Combustion, a review of modern poetry published from 28 Mayfield Ave, Toronto 3, Canada. The editor wishes to thank all those who have contributed in any way to the magazine.

POEMS FOR MARDI THEODORE ENSLIN

to Sharon

1.

Lady, the anguish of my dark day
can, least of all, touch you;
nor should a cry for mercy be a song.
Pretentious homage? No, I'll search
a dooryard for your footsteps in the snow,
for a broken cobweb, wet with heat of summer,
where you've gone ahead.

2.

Her looking glass is everywhere--
(yours, that is,) and not a mirror
which can hold an image frozen,
or exactly make you
two and one and one.
But pieces: What you are, by switch and bramble,
brick and gasoline's exhaust
of energy, is everywhere.
I swear it.

3.

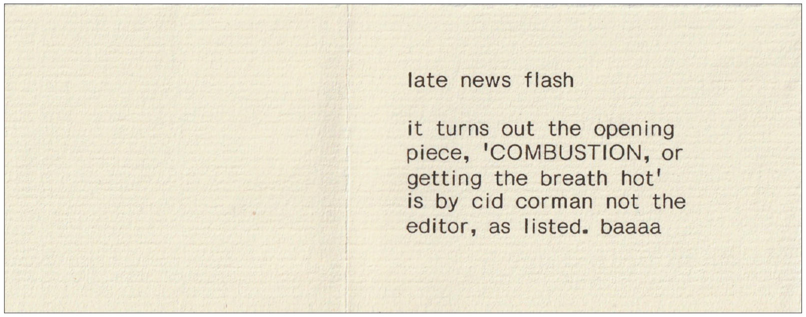
Even so,
I tell you this
when you're not here
or listening,
or caring that I tell you:
Anything that breathes is live.
That stone I saw
with water spreading
from perspiring snow
is live!
And you and I are live,
and with this stone must make our lives--
our loves with it.

4.

Perhaps when I feel least like saying,
I say best.
Without incentive,
I consider heat-- the hopeless kindle
is so far from me, that I can say 'I love'
with all the bruised thumb's smart,
but without deceit.

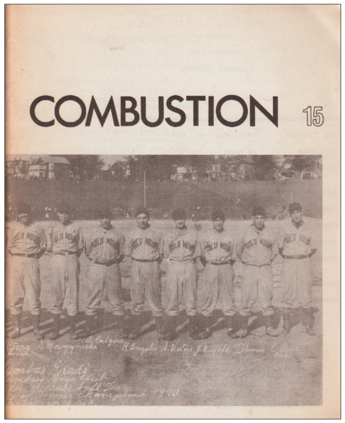
(continued on Page 2)

GALLERY EDITIONS: Isaacs Gallery, 736 Bay St, Toronto, Canada, presents a new co-operative publishing venture. The publishers propose

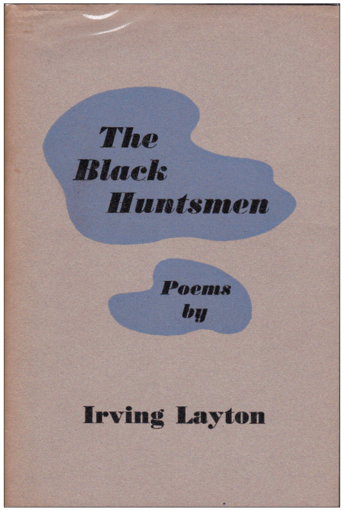


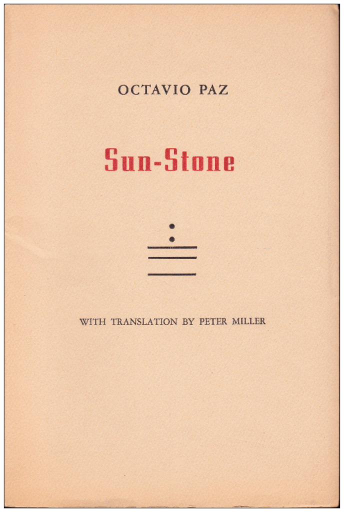
late news flash

it turns out the opening
piece, 'COMBUSTION, or
getting the breath hot'
is by cid corman not the
editor, as listed. baaaa



COMBUSTION 15





INCORPORATING 77 TITLES WHILE LACKING 7 FURTHER TITLES 9 ISSUES & EPHEMERA

a1 Contact 1 (1952) 100 copies
a2 Contact 2 (1952) 100
14b *Poets 56* second printing (1956) 50
39a *Sun Stone* cloth issue (1962) 50
40a *The Things Which Are* cloth issue (1962) 50
42b *Jawbreakers* cloth issue (1962) 50
45b *Points on the Grid* cloth issue (1964) 50
49c *New Wave Canada* 1/29 with mss (1966) 29
49d *New Wave Canada* second edition (1968) 150
51b *The Circle Game* cloth issue (1967) 50
e2 *The Black Huntsmen* second expanded edition (1952)
e *Six Poems* by Paul-Marie Lapointe (summer 1955) 125
e *Eight Poems* by Roland Giguère (summer 1955) 125
e *Nine Poems* by Saint-Denys-Garneau (summer 1955) 125
g *Four Poems* by Yves Préfontaine (March 1961) 75
g *Four Poems* by Jacques Godbout (March 1961) 75
Announcement of the founding of Contact Press (1952) [METCALF 80]
Spring 1964 booklist [81]
Fall 1964 list [82]
Fall 1965 list [83]
Spring 1966 list [84]
Announcement of the publication of Raymond Souster's *Selected Poems* (1956) [85]
Announcement of Peter Miller's translation of Alain Grandbois (1964) [86]
Announcement of the publication of Peter Miller's *Meditation at Noon* (1958) [87]
Announcement of George Bowering's *Points on the Grid* (1964) [88]
Announcement of Frank Davey's *Bridge Force* (1965) [89]
Announcement of Richard Clarke's *Fever and the Cold Eye* (1966) [90]
Two announcements of *New Wave Canada* (1966) [91]
List of private publications, including Contact Press (1955?) [92]
Two lists of "New poetry publications" from Contact Press (1955?) [93]
Folder from Robert Creeley's Divers Press listing Souster as Canadian distributor [94]
The YM-YWHA Poetry Centre presents Today's Poets described by Maureen Bradbury as [3pp] printed brown [by J. R. Colombo], presumably in 1960 (21.5 × 14 cm) in a copy of Wrongfount One at the University of Alberta, Edmonton – *Fine Printing by Canadian Private Presses* PART 2, 1980, pp67/8.

SECTION B: CONTACT PRESS REPRISED

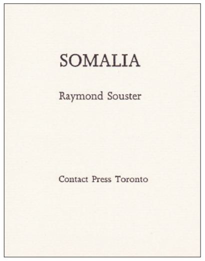
1994

A54a | *Somalia* | *numbered issue* | *April 1994*

146 **SOMALIA | Raymond Souster | Contact Press Toronto [from cover]**
[4pp] unbound folio; 139 × 108 mm quarto leaflet.
COLOPHON *"52 copies produced at Letters | for* CONTACT PRESS *of which | 26 are reserved for inclusion | in the* grOnk *mailout issued | to commemorate the induction | of bpNichol lane 30 April 1994 | copy [32, in red ink]."*
Laserprinted at Coach House Press on off-white Zephyr laid, 28 April 1994 (together with five out-of-series copies). As new.
NOTE grOnkbag L *edited by arthur cravan & jwcurry, was issued in an edition of 26 copies (30 September 1994), commemorating both the induction of bpNichol lane & bp's 50th birthday that day – the letter* L *tracing the shape of the lane, incorporating the roman numeral '50' & signifying the 12th of bp's grOnkbags (as the 12th letter of the alphabet). Twenty-six presses were invited to contribute fascicules to the bag, with each contributor receiving a copy on publication. The twenty-four represented presses included: Aliquando (Will Rueter); Coach House (Stan Bevington); Contact (Raymond Souster); Coprophage (D.M. Owen); dromadaire (Glenn Goluska); ecs (arthur cravan); The Eternal Network (Victor Coleman & Alice Burdick); Ganglia (bpNichol); Izen (Andrew Russ); Letters (Nicky Drumbolis); Marker (David B. Smith); Ellie Nichol; The Outsider; "Pataphysical Hardware Co (bpNichol, prop); Polaris Press (Brendan Donegan); presspresspress (Barbara Caruso); Pushing the Boundaries (Brian Nash & Elizabeth Yake); Room 3O2 (jwcurry); Rubblestone Press (Nelson Ball); Runcible Spoon (D.R. Wagner); Toronto Burger Research (Daniel f. Bradley); Underwhich (Paul Dutton); Utopic Furnace (Wharton Hood); Village Book Store (Marty Ahvenus). The previous eleven grOnkbags had all been issued with the return address of Marty's Village Book Store (originally a block from the Greenwich Gallery at 29 Gerrard Street West). The "bag" for* grOnkbag L *is in fact a stamped 12×16-inch kraft envelope handprinted three colours by Stan Bevington & arthur cravan (affixed with a stamp handcut by jwcurry in an eraser).*

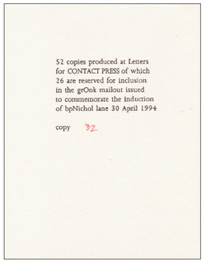
A54b | *Somalia* | *out-of-series issue* | *April 1994*

147 **SOMALIA | Raymond Souster | Contact Press Toronto [from cover]**
[4pp] unbound folio; 139 × 108 mm quarto leaflet.
COLOPHON *"52 copies produced at Letters | for* CONTACT PRESS *of which | 26 are reserved for inclusion | in the* grOnk *mailout issued | to commemorate the induction | of bpNichol lane 30 April 1994 | copy ["o/s", in red ink]."*
Laserprinted at Coach House Press on off-white Zephyr laid, 28 April 1994 (together with five out-of-series copies). One of five out-of-series copies. As new.

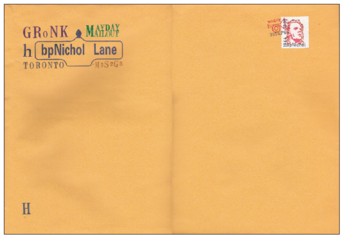

SOMALIA

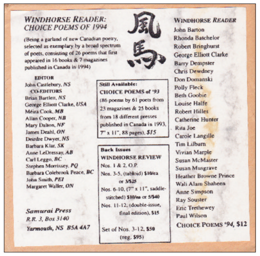
Raymond Souster

Contact Press Toronto


52 copies produced at Letters
for CONTACT PRESS of which
26 are reserved for inclusion
in the grOnk mailout issued
to commemorate the induction
of bpNichol lane 30 April 1994

copy 32




WINDHORSE READER:
CHOICE POEMS OF 1994

(Being a garland of new Canadian poetry, selected as exemplary by a broad spectrum of poets, consisting of 26 poems that first appeared in 16 books & 7 magazines published in Canada in 1994)

風馬

EDITOR
John Castlebury, *NS*
CO-EDITORS
Brian Bartlett, *NS*
George Elliott Clarke, *USA*
Méira Cook, *MB*
Allan Cooper, *NB*
Mary Dalton, *NF*
James Deahl, *ON*
Deirdre Dwyer, *NS*
Barbara Klar, *SK*
Anne LeDressay, *AB*
Carl Leggo, *BC*
Stephen Morrissey, *PQ*
Barbara Colebrook Peace, *BC*
John Smith, *PEI*
Margaret Waller, *ON*

Samurai Press
R.R. 3, Box 3140
Yarmouth, NS B5A 4A7

Still Available:
CHOICE POEMS of '93
(86 poems by 61 poets from 23 magazines & 25 books from 18 different presses published in Canada in 1993, 7" x 11", 88 pages), *$15*

Back Issues
WINDHORSE REVIEW
Nos. 1 & 2, O.P.
Nos. 3-5, (tabloid) **$10/ea or 3/$25**
Nos. 6-10, (7" x 11", saddle-stitched) **$10/ea or 5/$40**
Nos. 11-12, (double-issue, final edition), **$15**

Set of Nos. 3-12, **$50** (reg. $95)

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CHOICE POEMS '94, $12

1995

A54C | *Somalia* | *poets' choice selection* | [*1995*]

148 ***Windhorse*** **| READER: Choice Poems of '94 | being a garland of new Canadian poetry selected as | exemplary by a broad spectrum of poets consisting of | 26 poems that first appeared in 16 books and 7 magazines | published in Canada in 1994) | 2nd Edition**

48pp perfectbound in illustrated card covers, in the original brown paper wrapper with printed cover label ($12 on face); 139 × 139 × 4 mm (book); 150 × 150 × 7 mm (wrapper).

COPYRIGHT PAGE *"Windhorse Reader: Choice Poems of '94 • Samurai Press* | *RR 3, Box 3140, Yarmouth, NS Canada B5A 4A7 902-742-7945".*

CONTRIBUTOR'S COPY *ex-libris Raymond Souster.*

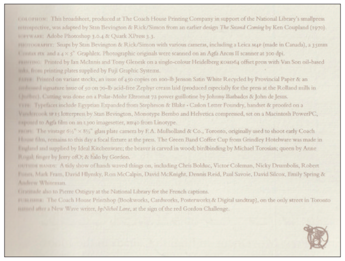
The second annual Windhorse Reader (thus, "2nd edition") edited by John Castlebury, editor of Windhorse Review, together with co-editors Brian Bartlett, George Elliott Clarke, Méira Cook, Allan Cooper, Mary Dalton, James Deahl, Deirdre Dwyer, Barbara Klar, Ann LeDressay, Carl Leggo, Stephen Morrissey, Barbara Colebrook Peace, John Smith & Margaret Waller – constituting the jury responsible for selecting 26 poems from 200 nominated. Includes the killer poem, 'Somalia' by "Raymond Souster/Contact Press" (p35). A fine copy in rubbed wrapper.

NOTE *nominated by James Deahl, this reprint of* Somalia *incorporates notice of its Contact imprint. According to the later undated* Windhorse Broadside Poets' Choice, *the* Windhorse Reader *was launched at Killam Library Dalhousie University, 16 February 1995 during an event dubbed 'A Windhorse Evening'. Editor John Castlebury, who had been "the maintenance man at Naropa Institute* [Boulder, Colorado] *in the summer of 1980", followed his guru Chögyam Trungpa Rinpoche to Nova Scotia in 1983. Trungpa, who died in Halifax (1987), spent a year in retreat at Mill Village, 1½ hours north of Yarmouth.*

La Nouvelle Vague canadienne:
New Wave Canada:

1996

A49C | *New Wave Canada* | *exhibition poster* | *May 1996*



149 **La Nouvelle Vague canadienne: | Coach House Press et la prolifération des presses spécialisées au Canada anglais durant les années 60 | New Wave Canada: | The Coach House Press and the Small Press Movement in English Canada in the 1960s**

[2pp] sheet of Antique Zephyr Laid paper; 180 × 580 mm broadsheet.

"EXHIBITION: *June 21, 1996 to February 20, 1997 9:00 am to 10:30 pm daily* | *at the National Library of Canada 395 Wellington Street, Ottawa, Ontario".*

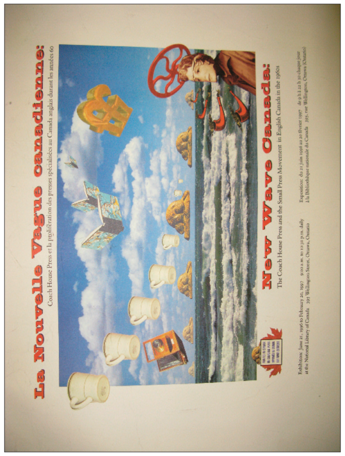
"COLOPHON: *This broadsheet, produced at The Coach House Printing Company in support of the National Library's smallpress* | *retrospective, was adapted by Stan Bevington & Rick/Simon from an earlier design* The Second Coming *by Ken Coupland (1970).* | SOFTWARE: *Adobe Photoshop 3.0.4 & Quark XPress 3.3.* | PHOTOGRAPHY: *Snaps by Stan Bevington & Rick/Simon with various cameras, including a Leica M4P (made in Canada), a 35mm* | *Contax RTX and a 4×5". Photographic originals were scanned on an Agfa Arcus II scanner at 300dpi.* |

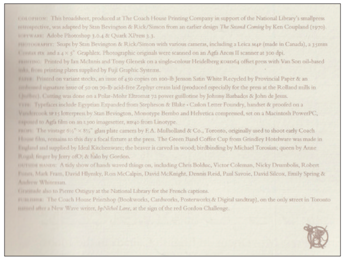
PRINTING: *Printed by Ian McInnis & Tony Glenesk on a single-colour Heidelberg* KORD*64 offset press with Van Son oil-based | inks, from printing plates supplied by Fuji Graphic Systems.* | PAPER: *Printed on variant stocks, an issue of 450 copies on 100-lb Jensen Satin White Recycled by Provincial Paper and an | embossed signature issue of 50 on 70-lb acid-free Zephyr cream laid (produced especially for the press at the Rolland mills in | Québec). Cutting was done on a Polar-Mohr Electromat 72 power guillotine by Johnny Barbados & John de Jesus.* | TYPE: *Typefaces include Egyptian Expanded from Stepheson & Blake · Caslon Letter Foundry, handset & proofed on a | Vandercook* SP*15 letterpress by Stan Bevington, Monotype Bembo and Helvetica compressed, set on a Macintosh Power PC, | exposed to Agfa film on an* L*300 imagesetter,* RIP*40 from Linotype.* | PROPS: *The vintage 6½"× 8½" glass plate camera by F. A. Mulholland & Co, Toronto, originally used to shoot early Coach | House film, remains to this day a focal fixture at the press. The Green Band Coffee Cup from Grindley Hotelware was made in | England and supplied by Ideal Kitchenware; the beaver is carved in wood; birdbinding by Michael Torosian; queen by Anne | Rogal; finger by Jerry ofO; & halo by Gordon.* | OUTSIDE HANDS: *A tidy show of hands waved things on, including Chris Bolduc, Victor Coleman, Nicky Drumbolis, Robert | Fones, Mark Fram, David Hlynsky, Ron McCalpin, David McKnight, Dennis Reid, Paul Savoie, David Silcox, Emily Spring & | Andrew Whiteman. | Gratitude also to Pierre Ostiguy at the National Library for the French captions.* | PUBLISHER: *The Coach House Printshop (Bookworks, Cardworks, Posterworks & Digital sandtrap), on the only street in Toronto | named after a New Wave writer, bpNichol Lane, at the sign of the red Gordon Challenge." A 19th-century treadle-press familiar as the Coach House pressmark, Stan acquired the Gordon Challenge in 1965 from Les Nirenberg (1935–2010), then proprietor of The Coexistence Candy Store, 1217 Weston Road, Toronto 15, & publisher of the bimonthly Panic Button, originally titled Que Pasado? (1960–4), which he foot-printed in the basement of his home. Les would go on to act in, produce & direct several memorable movies.*

LIMITED ISSUE *signed at foot in pencil, "Nicky Drumbolis John J. Barbato John De Jesus Victor A. Coleman Anthony Glenesk Rick/Simon Stan Bevington Ian McInnis" & numbered "23/50", blind-embossed with the Coach House Press seal.*

Special issue of the poster produced for the New Wave Canada exhibition at the National Library, 21 June 1996 – 20 February 1997; limited to only 25 signed copies, contrary to the statement in the colophon. Fine.

NOTE *initially published May 1966, the* New Wave Canada *anthology lent its name 30 years later to an exhibition of smallpress publications centred around a collection of Coach House imprints which I sold to the Library in 1992. The poster for the exhibition was also subsequently sectioned & laminated to the boards of a trial proof copy for proposed online demand editions of Coach House titles in December 1996, following the formation of Coach House Books. Measuring 221 × 120 × 9 mm, it contains 64 perfectbound blank pages of Zephyr Laid, & was modelled on the second book issued by Stan Bevington at The Old Coach House following the separation of the publishing imprint from the printshop in 1988,* Organon Vocis Organalis: Book II of Ærial Sonography *by Matthew Remski (20 January 1994). Together with Victor Coleman & David Bolduc, Stan resurrected the press under the new company name Coach House Books (initiated 14 August 1996), following the predicted demise of the corporate offshoot tended by Margaret McClintock (16 January 1990 – 15 July 1996).*


La Nouvelle Vague canadienne:
Coach House Press et la prolifération des presses spécialisées au Canada anglais durant les années 60
New Wave Canada:
The Coach House Press and the Small Press Movement in English Canada in the 1960s
Exhibition: June 21, 1996 to February 20, 1997 9:00 a.m. to 10:30 p.m. daily
at the National Library of Canada 395 Wellington Street, Ottawa, Ontario
Exposition: du 21 juin 1996 au 20 février 1997 de 9 h à 22 h 30 chaque jour
à la Bibliothèque nationale du Canada 395, rue Wellington, Ottawa (Ontario)



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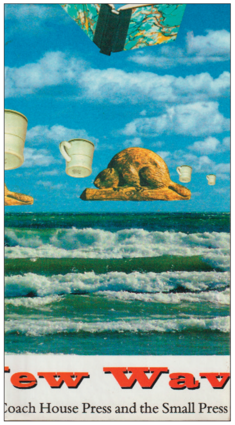
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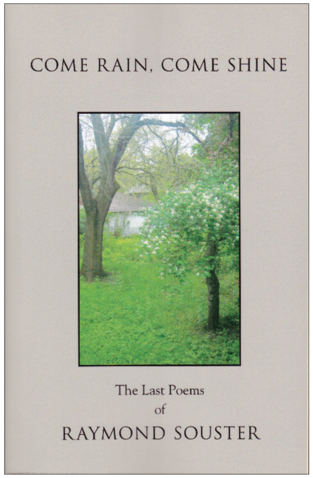
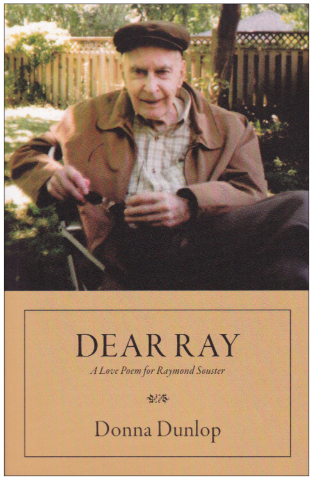
oach House Press and the Small Press



2014

A55a | *Come Rain, Come Shine* | *first issue* | *October 2014*

150 **COME RAIN, COME SHINE | The Last Poems | of | RAYMOND SOUSTER**
[308pp]; [vi], 302 (last leaf blank); perfectbound in photographic card covers; 216 × 141 × 17 mm.
COPYRIGHT PAGE *"Copyright © 2014 by Contact Press* | … | ISBN *978-0-9938210-0-4* | *Edited by Donna Dunlop* | *Cover designed by Carleton Wilson* | *Cover photo by Donna Dunlop* | *(in the Souster's Baby Point Road back yard)* | *Printed in Canada by Asquith Press, Toronto* | PUBLISHED IN CANADA BY CONTACT PRESS | *Contact: donna.dunlop@utoronto.ca".*
Posthumous collection of shorter poems including the 112-poem series 'Simon Says'. Dictated (after he went blind) to the author's friend, editor & amanuensis, author & singer-songwriter Donna Dunlop. Issued 19 October 2014 in an ultimate edition of 75 copies; price $30 (available at https://contactpresstoronto.com). As new.
NOTE *digital ghost of the press whose website extends a "Welcome to the revived Contact Press. Our purpose is to keep Raymond Souster's poetry and name alive." Printed in batches, with 40 copies constituting the first issue; the later issues incorporating corrections.*



2019

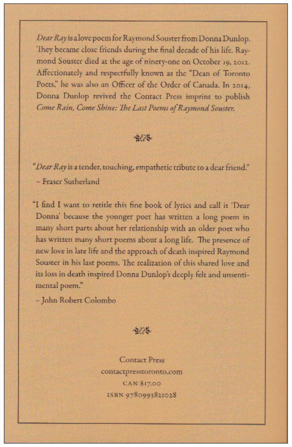
A56a | *Dear Ray* | *first printing* | *December 2019*

151 **DEAR RAY | A Love Poem for Raymond Souster | Donna Dunlop**
[86pp] foliated [3]–[88]; perfectbound in photographic card covers ($17 rear); 215 × 139 × 8 mm.
COPYRIGHT PAGE *"Copyright © 2019 by Donna Dunlop* | … | ISBN *978-0-9938210-2-8* | *Edited by Fraser Sutherland* | *Cover designed by Carleton Wilson* | *Cover photo of Raymond Souster by Donna Dunlop* | *Printed in Canada by Coach House Press, Toronto* | PUBLISHED IN CANADA BY CONTACT PRESS | *Location: contactpresstoronto.ca* [sic]*".*
Issued 16 December 2019 in an edition of 100 copies. Produced on off-white Zephyr antique laid stock, though the absence of the preliminary leaf is uncharacteristic for Coach House (nonetheless, as published). Blurbs rear by Fraser Sutherland & John Robert Colombo. As new.
NOTE *the book was cited by Kirkus Reviews as "one of the best indie books of 2020" (31 March 2020).*

2021

A56b | *Dear Ray* | *second printing* | *February 2021*

152 **DEAR RAY | A Love Poem for Raymond Souster | Donna Dunlop**
[86pp] foliated [3]–[88]; perfectbound in photographic card covers ($17 rear); 215 × 138 × 8 mm.
COPYRIGHT PAGE *"Copyright © 2019 by Donna Dunlop | Second printing, 2021 | … |* ISBN *978-0-9938210-2-8 | Edited by Fraser Sutherland | Cover designed by Carleton Wilson | Cover photo of Raymond Souster by Donna Dunlop | Printed in Canada by Coach House Press, Toronto |* PUBLISHED IN CANADA BY CONTACT PRESS *| Location: contactpresstoronto.com".*
Issued 1 February 2021 in a second printing of 100 copies. Lower cover has been reset with blurbs rear by Kirkus Review, Fraser Sutherland, Dennis Lee & John Robert Colombo. As new.



Dear Ray is a love poem for Raymond Souster from Donna Dunlop. They became close friends during the final decade of his life. Raymond Souster died at the age of ninety-one on October 19, 2012. Affectionately and respectfully known as the "Dean of Toronto Poets," he was also an Officer of the Order of Canada. In 2014, Donna Dunlop revived the Contact Press imprint to publish *Come Rain, Come Shine: The Last Poems of Raymond Souster.*

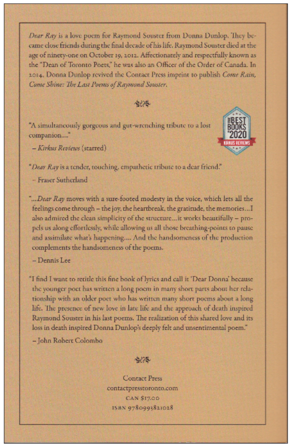
⁂

"*Dear Ray* is a tender, touching, empathetic tribute to a dear friend."
– Fraser Sutherland

"I find I want to retitle this fine book of lyrics and call it 'Dear Donna' because the younger poet has written a long poem in many short parts about her relationship with an older poet who has written many short poems about a long life. The presence of new love in late life and the approach of death inspired Raymond Souster in his last poems. The realization of this shared love and its loss in death inspired Donna Dunlop's deeply felt and unsentimental poem."
– John Robert Colombo

⁂

Contact Press
contactpresstoronto.com
CAN $17.00
ISBN 9780993821028



Dear Ray is a love poem for Raymond Souster from Donna Dunlop. They became close friends during the final decade of his life. Raymond Souster died at the age of ninety-one on October 19, 2012. Affectionately and respectfully known as the "Dean of Toronto Poets," he was also an Officer of the Order of Canada. In 2014, Donna Dunlop revived the Contact Press imprint to publish *Come Rain, Come Shine: The Last Poems of Raymond Souster.*

⁂

"A simultaneously gorgeous and gut-wrenching tribute to a lost companion...."
– *Kirkus Reviews* (starred)

"*Dear Ray* is a tender, touching, empathetic tribute to a dear friend."
– Fraser Sutherland

"...*Dear Ray* moves with a sure-footed modesty in the voice, which lets all the feelings come through – the joy, the heartbreak, the gratitude, the memories...I also admired the clean simplicity of the structure...it works beautifully – propels us along effortlessly, while allowing us all those breathing-points to pause and assimilate what's happening.... And the handsomeness of the production complements the handsomeness of the poems.
– Dennis Lee

"I find I want to retitle this fine book of lyrics and call it 'Dear Donna' because the younger poet has written a long poem in many short parts about her relationship with an older poet who has written many short poems about a long life. The presence of new love in late life and the approach of death inspired Raymond Souster in his last poems. The realization of this shared love and its loss in death inspired Donna Dunlop's deeply felt and unsentimental poem."
– John Robert Colombo

⁂

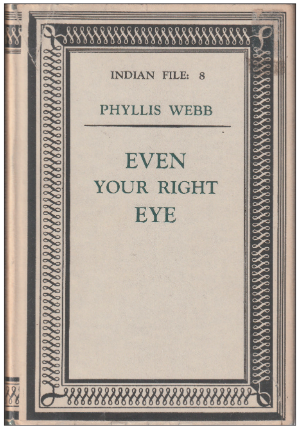
Contact Press
contactpresstoronto.com
CAN $17.00
ISBN 9780993821028

SECTION C: CONTACT PRESS REPRINTED

1956

A7 | *Trio* | *Phyllis Webb* | *August 1954*

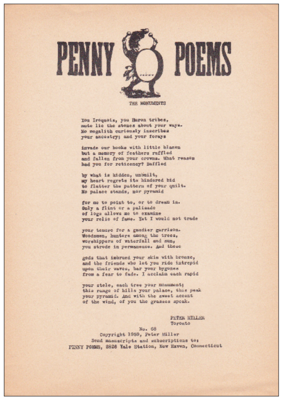
153 **INDIAN FILE No 8 | PHYLLIS WEBB | EVEN YOUR RIGHT EYE | TORONTO | MCCLELLAND & STEWART | 1956**
64pp top edge green; sewn in four gatherings bound with green endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 205 × 140 × 12 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1956 | by | McClelland and Stewart | Limited | Printed in Canada | by | The T. H. Best Printing Co, Ltd".*
ACKNOWLEDGEMENTS *"A number of these poems appeared in Phyllis Webb's first collection, 'Falling Glass,' published in* Trio *by Contact Press." Reprinting 10 of the 20 poems from* Trio: *'…is our distress'; 'The Skywriter'; 'The Colour of the Light'; 'To–'; 'Introspective Lovers'; 'The Second Hand'; 'Earth Descending'; 'Standing'; 'Pain'; & 'Patience'.*
PRESENTATION COPY *inscribed tp in blue ink, "Phyllis Webb | Toronto June 6/78".*
The author's first discrete book, collecting 33 poems in two numbered sections: [1] *18 poems;* [2] *15. A tight clean copy in an intact jacket with light wear to spine ends, two closed tears & the ghost of a sticker at upper right tip (WorldCat tracing 74 copies).*
NOTE *flap note by Arnold Edinborough.*

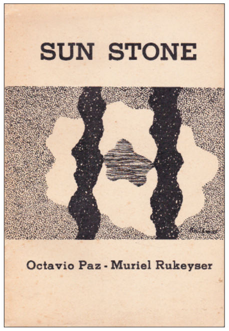


1959

A34 | *Sonata for Frog and Man* | *Peter Miller* | *Penny Poem offprint* | *1959*

154 **PENNY POEMS | THE MONUMENTS | … | PETER MILLER | Toronto | No 68**
[2pp] newsprint leaf; 254 × 179 mm broadside.
COLOPHON *"Copyright 1959, Peter Miller | Send manuscripts and subscriptions to:* | PENNY POEMS, *2826 Yale Station, New Haven, Connecticut".*
A poem from the impending Sonata for Frog and Man *issued summer 1959 as the 68th Penny Poem; without acknowledgement in the book. The series was founded in spring 1959 by Yale graduate students Alan Shavzin, Donald Mull & Lewis Lipsitz, offering poems for sale at a penny apiece. A nice copy, toned at edges (as usual) but not folded (as series broadsides are often found).*





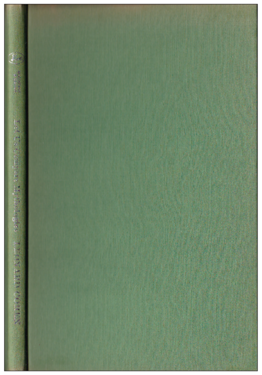
1963

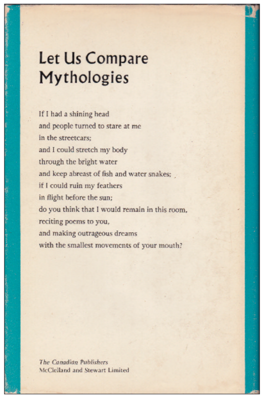
A39 | *Sun-Stone* | *Octavio Paz* | *first US edition* | *March 1963*

155 **SUN STONE | OCTAVIO PAZ | PIEDRA DE SOL | *Translation by* | *Muriel Rukeyser* | THE WORLD POETS SERIES**
48pp sewn in six gatherings glued in illustrated card covers ($1.00 rear); 182 × 124 × 4 mm.
COPYRIGHT PAGE *"All Rights Reserved | Printed in England by Villiers Publications Ltd, London NW5 | The World Poets Series is published by New Directions, | 333 Sixth Avenue, New York City 14 | Library of Congress Catalog Card Number: 62-19399".*
The first English translation available for sale, belatedly issued 20 March 1963 in a bilingual edition with cover drawing by Jesse Reichek—'A List of the Books Published by New Directions, 1936–1963' in A New Directions Reader, *1964, p234. However not the first to be printed, Peter Miller's translation (produced October 1962) having been obliged to observe Rukeyser's six-month English rights window before release. Covers lightly rubbed.*
NOTE *"Three years after its publication, the poem was translated into Swedish by Artur Lundkvist, and appeared as* Solsten *in the composite volume* Den våldsamma årstiden *(1960). It was followed by translations into French by Benjamin Péret (*Pierre de Soleil, *Gallimard, Paris, 1962); into Hungarian by György Somlyó (*Napköve, *Magyar Helikon, Budapest 1965); and into Greek by Serge Makais (*Ηλιόπετρα, *1965). There have also been four translations into English. Muriel Rukeyser's was published as* Sun Stone / Piedra de Sol *in a bilingual edition (New Directions, 1962) and was followed by Peter Miller's* Sun-Stone *in Canada (Contact, Toronto, 1963) and Donald Gardner's* Piedra de Sol: The Sun Stone *in the UK (Cosmos Publications, York, 1969). Another translation by Eliot Weinberger was published in 1987 as the first poem in the composite* The Collected Poems of Octavio Paz, 1957–1987 *(New Directions, New York, 1987). In 1991 the translated poem appeared separately in an illustrated bilingual edition from New Directions Publishing [Wikipedia]."*

1966

A17 | *Let Us Compare Mythologies* | *Leonard Cohen* | *revised edition* | *hardcover* | *1966*

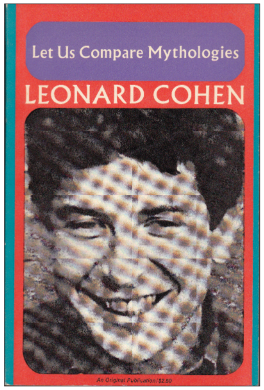




Let Us Compare
Mythologies

If I had a shining head
and people turned to stare at me
in the streetcars;
and I could stretch my body
through the bright water
and keep abreast of fish and water snakes;
if I could ruin my feathers
in flight before the sun;
do you think that I would remain in this room,
reciting poems to you,
and making outrageous dreams
with the smallest movements of your mouth?

The Canadian Publishers
McClelland and Stewart Limited

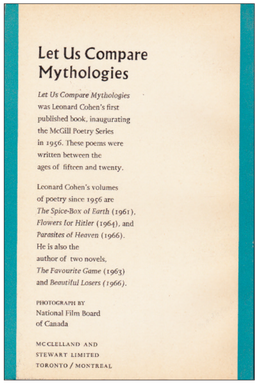


156 **Let Us Compare | Mythologies | Leonard Cohen | MCCLELLAND | AND STEWART | LIMITED | Toronto / Montreal**
[80pp]: [ii], 78 (last leaf blank); sewn in three gatherings bound with plain endleaves in emerald boards foil-stamped along spine, in photographic jacket (price-clipped flap); 210 × 138 × 11 mm.
COPYRIGHT PAGE *"© 1956 by Leonard Cohen | all rights reserved | Published in 1956 for the McGill Poetry Series | by Contact Press, Toronto | First McClelland and Stewart printing, 1966".*
UPPER FLAP *"Leonard Cohen's first published book | inaugurated the McGill Poetry Series | in 1956. These poems were written | between the ages of fifteen and twenty."*
Revised second edition of the author's first book, corrected, rearranged & reset, without the Guttman illustrations & with the addition of an Index of titles (pp73/4) & Index of first lines (75/6). A tight clean copy without the publisher's remainder stamp, in price-clipped jacket with a single snag at crown. Very scarce.

NOTE *the revisions include a spelling correction, three alternate spellings & an altered preposition. Contents here reordered: 'Folk Song' (29) preceding 'Song' (30); 'Lovers' (33) preceding 'The Warrior Boats' (34); 'Letter' (36) preceding 'Pagans' (38) & 'Song' (40); 'Ballad' (42) preceding 'Saint Catherine Street' (44); 'Poem' (55) preceding 'Halloween Poem' (56); 'Saviours' (64) preceding 'Exodus' (66) & '"Just the Worst Time"' (69). Textual alterations include: "streetcars" (28:3) from "street cars"; "St" (62:14) from "Ste"; & 'Saviours' (64: title) from 'Saviors'. Original flap-price, $4.50; jacket design by Frank Newfeld.*

A17 | *Let Us Compare Mythologies | Leonard Cohen | revised edition | paperback | 1966*

157 **Let Us Compare | Mythologies | Leonard Cohen | MCCLELLAND | AND STEWART | LIMITED | Toronto / Montreal**
[80pp]: [ii], 78 (last leaf blank); perfectbound in photographic card covers ($2.50 on face); 203 × 134 × 5 mm.
COPYRIGHT PAGE *"© 1956 by Leonard Cohen | all rights reserved | Published in 1956 for the McGill Poetry Series | by Contact Press, Toronto | First McClelland and Stewart printing, 1966".*
REVIEW COPY *with typed review slip laid in, listing four titles:* Sift in an Hourglass *Ralph Gustafson;* Let Us Compare Mythologies *Leonard Cohen;* Parasites of Heaven *Leonard Cohen; &* Birds of the Northern Forest *J.fF. [sic] Landsdowne [sic].*
First state of the paperback (without price sticker). As new (exceptional thus).
NOTE *the lower cover reprints the texts from the jacket flaps of the hardcover, with the addition of the titles of his novels. Including the accompanying review copies of* Parasites of Heaven *&* Sift in an Hourglass.



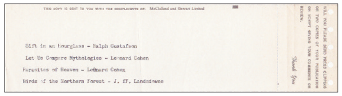
Let Us Compare
Mythologies

Let Us Compare Mythologies
was Leonard Cohen's first
published book, inaugurating
the McGill Poetry Series
in 1956. These poems were
written between the
ages of fifteen and twenty.

Leonard Cohen's volumes
of poetry since 1956 are
The Spice-Box of Earth (1961),
Flowers for Hitler (1964), and
Parasites of Heaven (1966).
He is also the
author of two novels,
The Favourite Game (1963)
and *Beautiful Losers* (1966).

PHOTOGRAPH BY
National Film Board
of Canada

MCCLELLAND AND
STEWART LIMITED
TORONTO / MONTREAL



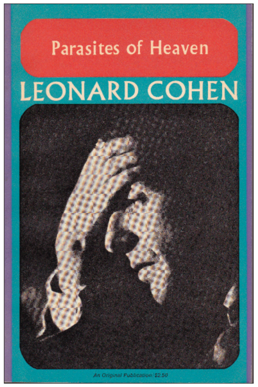
THIS COPY IS SENT TO YOU WITH THE COMPLIMENTS OF: McClelland and Stewart Limited

Sift in an Hourglass - Ralph Gustafson
Let Us Compare Mythologies - Leonard Cohen
Parasites of Heaven - Leonard Cohen
Birds of the Northern Forest - J. fF. Landsdowne

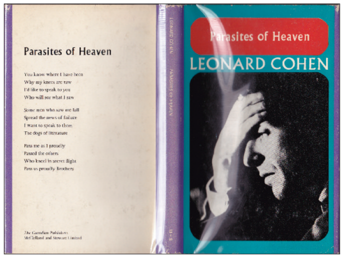
Thank You

WILL YOU PLEASE SEND PRESS CLIPPING OR TWO COPIES OF YOUR PUBLICATION OR SCRIPT GIVING YOUR COMMENTS OR REVIEW.

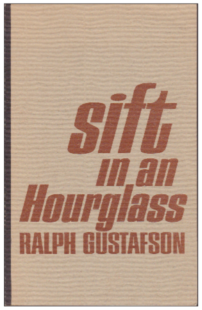
158 **Parasites of | Heaven | Leonard Cohen | MCCLELLAND | AND STEWART | LIMITED | Toronto / Montreal**
80pp perfectbound in photographic card covers ($2.50 on face); 202 × 133 × 6 mm.
COPYRIGHT PAGE *"© 1966 by Leonard Cohen | all rights reserved | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | printed and bound in Canada".*
REVIEW COPY *with typed review slip laid in, listing four titles:* Sift in an Hourglass *Ralph Gustafson;* Let Us Compare Mythologies *Leonard Cohen;* Parasites of Heaven *Leonard Cohen; &* Birds of the Northern Forest *J.fF. [sic] Landsdowne [sic].*
Paper issue of the author's fourth collection of poetry, published 22 October 1966. As new with unfaded spine.
NOTE *cover photo by John Max. Dedicated to Irving Layton.*



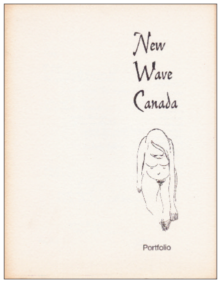
159 **Parasites of | Heaven | Leonard Cohen | MCCLELLAND | AND STEWART | LIMITED | Toronto / Montreal**
80pp sewn in three gatherings bound with plain endleaves in blue boards foil-stamped along spine, with photographic jacket ($4.50 on flap); 210 × 138 × 11 mm.
COPYRIGHT PAGE *"© 1966 by Leonard Cohen | all rights reserved | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | printed and bound in Canada".*



ASSOCIATION COPY *ex-libris Dean Baker with his signature in black ink on pastedown, dated "71". Hardcover issue of the author's fourth collection of poetry, with publisher's pressmark stamped on ffe. A tight clean copy in a bright unclipped jacket with unfaded spine & only the slightest rubbing at tips; exceptional thus. The hardcover is extremely scarce.*
NOTE *poet & musician Dean Baker was an acquaintance & sometime agent of Irving Layton's.*



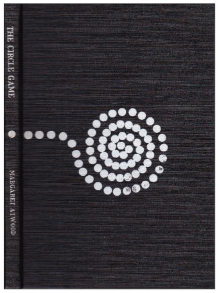
160 **RALPH GUSTAFSON | *Sift in an Hourglass* | MCCLELLAND AND STEWART LIMITED | TORONTO / MONTREAL**
96pp sewn in six gatherings glued in printed textured card covers; 209 × 134 × 12 mm.
COPYRIGHT PAGE *"copyright © 1966, by Ralph Gustafson | all rights reserved | … | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | design / John Elphick | printed and bound in England by | Hazell Watson & Viney Ltd | Aylesbury, Bucks".*
REVIEW COPY *with typed review slip laid in, listing four titles:* Sift in an Hourglass *Ralph Gustafson;* Let Us Compare Mythologies *Leonard Cohen;* Parasites of Heaven *Leonard Cohen; &* Birds of the Northern Forest *J.fF.* [*sic*] *Landsdowne* [*sic*].
Paper issue of the author's seventh collection of poems, published 22 October 1966. As new.
NOTE *dedicated to Frank & Marion Scott.*

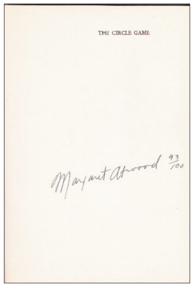


1967

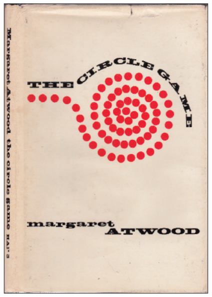
A49 | *New Wave Canada Portfolio* | *Victor Coleman* | *1967*

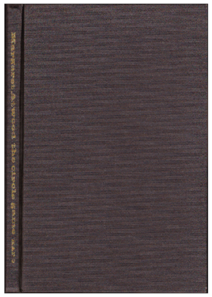
161 ***New* | *Wave* | *Canada* | Portfolio [from cover]**
[16pp] intended to be stitched in self covers; 280 × 217 mm pamphlet.
CONTRIBUTORS *Daphne Buckle; Victor Coleman; David Cull; Scott Davis; David Dawson; Gerry Gilbert; William Hawkins; Robert Hogg; Barry Lord; David McFadden; Roy MacSkimming; bpNichol; Michael Ondaatje; & Fred Wah.*
Issued without date or imprint; produced offset at Coach House Press in an undisclosed edition of 250 copies, as an insert to Island 7/8 edited by Victor Coleman. Reproductions of manuscript poems by fourteen of the seventeen contributors to the anthology, printed on white Byronic. The guts to Island 7/8 having been completed at Oxford University Press before Victor defected to Coach House, only the insert, covers to issue 7/8 & another insert which was bound in at the centre – 'Eight Drawings for Robert Hogg's The Connexions *[by] Claude Breeze' (rejected by the original publisher, Oyez) – were produced at the press. An unbound proof copy in immaculate condition; uncommon thus.*
NOTE *produced in part to correct his unacknowledged role as coeditor of the anthology & focus on the relatively vital talents in the book. Four of the contributions were not included in the anthology: 'Idiot' by Gerry Gilbert; 'Song' by William Hawkins; a visual by bpNichol; & an excerpt from 'Mountain' by Fred Wah, beginning "fucking brown the fall airs O…". Three of the facsimiles are dated & three include illustrations. The Island 7/8 Contents*





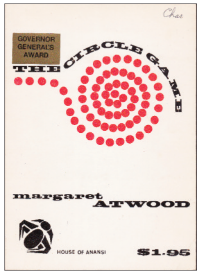
page situates New Wave Canada Portfolio *at page 91 (between the last two leaves). Quoting from a Coleman note amid the papers of The Coach House Press at the National Library of Canada, Lorna Knight affords a peripheral glimpse into the initial selection of poets for the original anthology, "Jonas is probably the most depressing poet I've yet read…pure self-pity and not worthy of anyone's reading…Jonas is all bulk and no guts ['Impressions of Coach House Press: The First Ten Years, 1965–1975' in Arc 27, autumn 1991, p36]."*

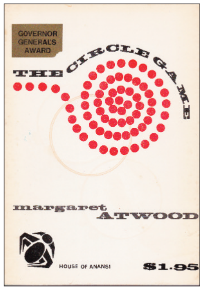




A51 | *The Circle Game* | *Margaret Atwood* | *Anansi edition* | *deluxe hardcover issue* | *September 1967*

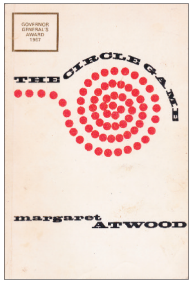
162 **THE CIRCLE GAME | margaret ATWOOD | HOUSE OF ANANSI**
84pp sewn with head- & tail-bands in seven gatherings bound with red endleaves in filled black linen screened white on spine & upper cover, inserted into an unprinted black linen slipcase; 230 × 161 × 12 mm (book); 236 × 159 × 15 mm (case).
COPYRIGHT PAGE *"The sequence* The Circle Game *first appeared as a series of litho- | graphs by the Toronto artist Charles Pachter. | First printing, Contact Press, Fall 1966. | Second printing, House of Anansi, September 1967."*
LIMITED ISSUE *signed half-title in black ink, "Margaret Atwood 93/100".*
COLOPHON *"Production and Design by The Aardvark Network. | Publication by the House of Anansi."*
Second edition, photo-offset from the Contact Press edition with altered prelims & an entirely new bio note [p83] replacing the introduction printed on the flaps of the original printing; deluxe issue limited to 100 numbered signed copies thus. As new.
NOTE *the bio note concludes with "The final poem from* The Circle Game *won the | President's medal in 1966. The book itself took the Governor | General's Award for 1966, and went out of print more quickly | than any other Contact Press book. Miss Atwood's next | collection,* The Animals in That Country *(Oxford, 1968), has | already won first prize in the Centennial Commission's poetry | competition."*

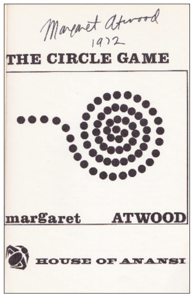




A51 | *The Circle Game* | *Margaret Atwood* | *Anansi edition* | *paper issue* | *September 1967*

163 **THE CIRCLE GAME | margaret ATWOOD | HOUSE OF ANANSI**
84pp perfectbound in coated card covers ($1.95 on face); 216 × 155 × 7 mm.
COPYRIGHT PAGE *"The sequence* The Circle Game *first appeared as a series of litho- | graphs by the Toronto artist Charles Pachter. | First printing, Contact Press, Fall 1966. | Second printing, House of Anansi, September 1967."*
COLOPHON *"Production and Design by The Aardvark Network. | Publication by the House of Anansi."*
INCLUSION *a clipping from the Oxford University Press catalogue (p3) taped to half-title, with five brief reviews of the author's forthcoming second trade collection,* The Animals in That Country *(1968 – actually 6 March 1969). Second edition, photo-offset from the Contact Press edition with altered prelims & an entirely new bio note [p83] replacing the introduction printed on the flaps of the original printing. Second state, with sticker on cover reading* "GOVERNOR | GENERAL'S | AWARD"*. Blurbs on lower cover by Michael Ondaatje, A.J.M. Smith & John Newlove; photo by Charles Pachter.* "HAP | 3" *on spine, signifying the third volume in the House of Anansi Poetry series. A tight bright copy, bumped at lower tip, with ink name "Chas" at crown of cover.*



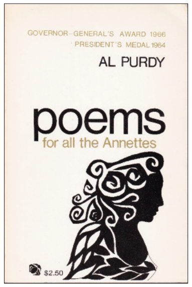


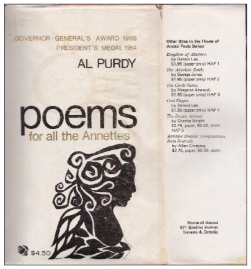
NOTE *"The decision to reissue Atwood's book shows Anansi had already begun to differ from small-press ways. Contact, the pioneering & influential press of the previous generation, had printed* The Circle Game *in the usual 300 copies. Poet Raymond Souster, who had a full-time job in addition to his own writing, ran the press single-handedly out of his Toronto home. If a title sold well enough to go out of print, it was a success, & any cash Souster could spare went into new titles rather than reprints – even though Atwood's book had won the 1966 Governor General's Award [Roy MacSkimming,* Making Literary History: House of Anansi Press 1967–1997, *pp5/6]." In fact, Peter Miller, who was then managing director & financial officer of the press, had decided to bow out as editor (September 1966, the very month Atwood's book was published), leading to a similar decision from Souster, effectively spelling the demise of Contact Press. Souster was more than ready to reprint titles where the demand warranted, as witnessed in his prompt reprint of* Poets 56 *(February/April 1956); while Dudek & Layton likewise leapt at the opportunity to capitalize on success, with three reprints of* Canadian Poems 1850–1952 *(1952–4).*

1968

A51 | *The Circle Game | Margaret Atwood | Anansi edition | second printing | paper | February 1968*

164 **THE CIRCLE GAME | margaret ATWOOD | HOUSE OF ANANSI**
84pp perfectbound in coated card covers ($1.95 on face); 216 × 150 × 7 mm.
COPYRIGHT PAGE *"The sequence* The Circle Game *first appeared as a series of litho- | graphs by the Toronto artist Charles Pachter. |* PRINTING HISTORY | *First printing, Contact Press, Fall 1966. | Second printing, House of Anansi, Toronto, September 1967. | Second House of Anansi printing, February 1968."*
COLOPHON *"Production and Design by The Aardvark Network. | Publication by the House of Anansi."*
*Second edition second printing second state, with sticker on cover reading "*GOVERNOR | GENERAL'S | AWARD*". Blurbs on lower cover by Michael Ondaatje, A.J.M. Smith & John Newlove; photo by Charles Pachter. "*HAP | 3*" on spine, signifying the third volume in the House of Anansi Poetry series. A tight clean copy, label missing a corner, with a ringstain on upper cover. Less common than the first printing.*
NOTE *The Aardvark Network refers to Arden Ford (briefly Mrs Matt Cohen), a tenant in Dennis Lee's house, employed in the Student Printing Bureau at the University of Toronto. "Ford moved to a dilapidated farmhouse near Algonquin Park with no telephone, electricity, or running water, but from time to time she'd emerge from the woods to work for Anansi, initially for shares whose value was entirely symbolic, later for cash, although never much of it. 'In the beginning we all worked there gratis,' remembered Ford, later the business manager at McGill-Queen's University Press [Roy MacSkimming,* The Perilous Trade, *p182]."*

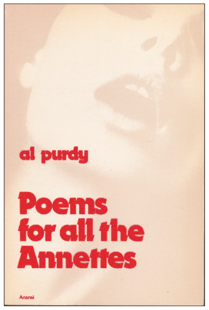




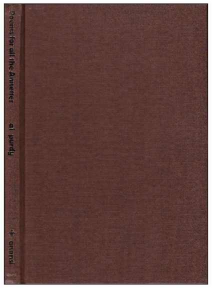
A38 | *Poems for All the Annettes | Al Purdy | first Anansi edition | paper issue | July 1968*

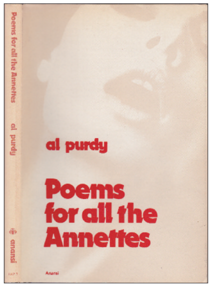
165 **AL PURDY | poems | for all the Annettes | House of Anansi Toronto 1968**
[112pp]: [x], 102; perfectbound in coated card covers ($2.50 on face); 222 × 146 × 10 mm.
COPYRIGHT PAGE *"The first edition of* Poems for All the Annettes *was published | in 1962 by Contact Press."*

AUTHOR'S NOTE *"The poems in the original Annettes are now mostly | revised. To these have been added some still older | poems, from books long out of print – the only poems | from those earlier books that I think worth re-printing.* [sic] *| Therefore, this present book amounts to a 'Selected | Poems' – prior to 1965."*
COLOPHON *"Cover design by Gail Ashby. Cover photograph by | Michael Ondaatje. Text set in Univers Medium 11 | pt and printed by offset at York Printing House. | Published June 1968 by House of Anansi, 671 | Spadina Avenue, Toronto 4, Canada."*
LOWER COVER "Poems for all the Annettes | *has been unobtainable for | years. First published in | 1962 by Contact Press, it | was the culmination of two | decades of development | and exploration. In the 1968 | Anansi edition, Purdy has | revised many poems, | dropped others, and car- | ried in still others from his | early chap-books and pam- | phlets. The result is a robust | and dazzling collection from | the leading poet in Canada." Including brief blurbs by Charles Bukowski, Robert Weaver, Alan Bevan & Earle Birney.*
PRESENTATION COPY *inscribed flyleaf in blue ink: "For David Silcox | with best wishes | Al Purdy."*
Originally published August 1962 at $2.00, this revised edition was issued as volume 7 in the House of Anansi Poetry series (the first edition printed in Canada). The earlier version collected 37 poems (without dedication); the present version – dedicated to Eurithe Purdy, "who says she's waited much too long" – contains 50. Sixteen of the original poems have been omitted: 'TV Program on Sunday', 'Elegy', 'Scarcities', 'Spring Song', 'Postscript', 'One of His Mistresses Is Found Missing', 'Jade Stag', 'Poem with Vase with Mountain Landscape', 'Likes and Opposites', 'Cantos', 'Courtier's Soliloquy', 'On Canadian Identity', 'Hokusai at Roblin Lake', 'Remains of an Indian Village', 'The Quarrel' and 'Epitaph' (with two further poem titles altered). A bright tight lovely copy.
NOTE *Curator, author & art historian, David Silcox, as the first Arts Officer at the Canada Council (1965–70), did more for the arts in Canada than any other cultural administrator, exponentially increasing grants to artists, galleries & indie arts organizations through his tireless advocacy among the less visionary civil servants dominating the bureaucracy. He went on to become Associate Dean of Fine Arts at York University (1970–7), Metro Toronto's first Director of Cultural Affairs (1974–82) & Director of the University of Toronto Art Centre (1982–2001) before accepting the uncertain position of President of Sotheby's Canada (2001–13) following the scandals.*



166 **AL PURDY | poems | for all the Annettes | House of Anansi Toronto 1968**
[112pp]: [x], 102; perfectbound in coated card covers ($2.50 on face); 222 × 146 × 10 mm.
COPYRIGHT PAGE *"The first edition of* Poems for All the Annettes *was published | in 1962 by Contact Press."*
COLOPHON *"Cover design by Gail Ashby. Cover photograph by | Michael Ondaatje. Text set in Univers Medium 11 | pt and printed by offset at York Printing House. | Published June 1968 by House of Anansi, 671 | Spadina Avenue, Toronto 4, Canada."*
SIGNED COPY *in blue ink on flyleaf: "Al Purdy | July '67"* [sic].
Another copy, as new, save for the faint ghost of a price on the cover; inscribed thus either in error or in jest.
NOTE *the printed price on the cover ($2.50) had been crossed through in grease pencil with a remainder price of 1.49 written in above, erasure of this reduced price leaving a faint trace.*



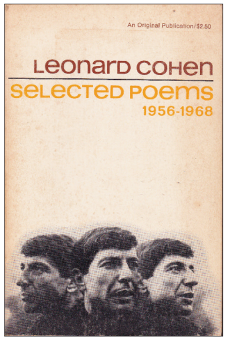


A38 | *Poems for All the Annettes* | *Al Purdy* | *first Anansi edition* | *cloth issue* | *July 1968*

167 **AL PURDY | poems | for all the Annettes | House of Anansi Toronto 1968**
[112pp]: [x], 102; sewn in seven gatherings bound with plain endleaves in unprinted black linen with an illustrated jacket ($4.50 on face); 228 × 150 × 15 mm (book); 232 × 152 × 16 mm (in jacket).
COPYRIGHT PAGE *"The first edition of* Poems for All the Annettes *was published | in 1962 by Contact Press."*
AUTHOR'S NOTE *"The poems in the original* Annettes *are now mostly | revised. To these have been added some still older | poems, from books long out of print – the only poems | from those earlier books that I think worth re-printing. [sic] | Therefore, this present book amounts to a 'Selected | Poems' – prior to 1965."*
COLOPHON *"Cover design by Gail Ashby. Cover photograph by | Michael Ondaatje. Text set in Univers Medium 11 | pt and printed by offset at York Printing House. | Published June 1968 by House of Anansi, 671 | Spadina Avenue, Toronto 4, Canada."*
LOWER JACKET PANEL "Poems for all the Annettes | *has been unobtainable for | years. First published in | 1962 by Contact Press, it | was the culmination of two | decades of development | and exploration. In the 1968 | Anansi edition, Purdy has | revised many poems, | dropped others, and car- | ried in still others from his | early chap-books and pam- | phlets. The result is a robust | and dazzling collection from | the leading poet in Canada." Including brief blurbs by Charles Bukowski, Robert Weaver, Alan Bevan & Earle Birney.*
Originally published August 1962 at $2.50 (hardcover), this revised edition – volume 7 in the House of Anansi Poetry series – is the first edition produced in Canada. Hardcover issues of the early Anansi books were reportedly limited to 50 copies (the upper flap advertising cloth issues only for the preceding two titles in the series). A lovely clean copy, save for old pencil price on ffe; in a lightly worn jacket with ringstain on face.

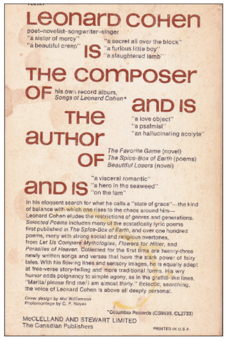
168 **[six unpublished photos of the author]**
Six negatives on four snips of Kodak Safety Film; each image roughly 2¼ inches square (56 × 56 mm).
Al Purdy photographed by Doug Fetherling at the House of Anansi, 471 Spadina Avenue, shortly after publication of Poems for All the Annettes *(June 1968). The portrait appearing on the lower cover of the book was taken by Michael Ondaatje; while these images were snapped for the press catalogue. Acquired from Fetherling together with photos of Joe Rosenblatt, whose third book,* Winter of the Luna Moth, *was published that September.*

A17 | *Let Us Compare Mythologies* | *Leonard Cohen* | *revised edition* | *paperback* | *1966*



An Original Publication/$2.50

LEONARD COHEN
SELECTED POEMS
1956-1968



LEONARD COHEN
poet–novelist–songwriter–singer
"a sister of mercy"
"a beautiful creep"
IS
"a secret all over the block"
"a furious little boy"
"a slaughtered lamb"
THE COMPOSER
OF his own record album, *Songs of Leonard Cohen**
AND IS
"a love object"
"a psalmist"
"an hallucinating acolyte"
THE
AUTHOR
OF *The Favorite Game* (novel)
The Spice-Box of Earth (poems)
Beautiful Losers (novel)
AND IS
"a visceral romantic"
"a hero in the seaweed"
"on the lam"

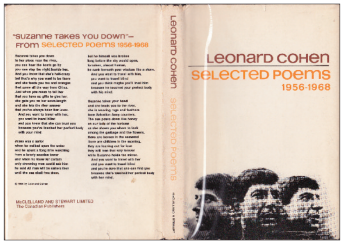
In his eloquent search for what he calls a "state of grace"—the kind of balance with which one rises to the chaos around him—Leonard Cohen eludes the restrictions of genres and generations. *Selected Poems* includes many of the ecstatically lyric poems first published in *The Spice-Box of Earth*, and over one hundred poems, many with strong social and religious overtones, from *Let Us Compare Mythologies*, *Flowers for Hitler*, and *Parasites of Heaven*. Collected for the first time are twenty-three newly written songs and verses that have the stark power of fairy tales. With his flowing lines and sensory images, he is equally adept at free-verse story-telling and more traditional forms. His wry humor adds poignancy to simple agony, as in the graffiti-like lines, "Marita/ please find me/ I am almost thirty." Eclectic, searching, the voice of Leonard Cohen is above all deeply personal.

Cover design by Mel Williamson
Photomontage by C. P. Noyes

*Columbia Records (CS9533, CL2733)

McCLELLAND AND STEWART LIMITED
The Canadian Publishers

PRINTED IN U.S.A.



"SUZANNE TAKES YOU DOWN"–
FROM SELECTED POEMS 1956-1968

LEONARD COHEN
SELECTED POEMS
1956-1968

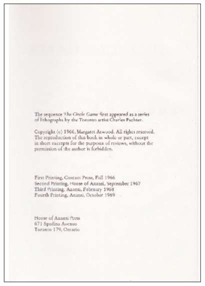
McCLELLAND AND STEWART LIMITED
The Canadian Publishers

169 **LEONARD COHEN | SELECTED POEMS | 1956–1968 | *McClelland and Stewart Limited | Toronto / Montreal***
[256pp]: x, 246 perfectbound in photographic card covers ($2.50 on face); 195 × 129 × 19 mm.
COPYRIGHT PAGE *"Copyright © 1964, 1966, 1968 by Leonard Cohen | Copyright in all countries of the International Copyright Union | … | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | Printed in the USA".*
Paper issue of the author's first selected volume, issued 1968 as a paperback original (however with a limited hardcover largely for libraries). Includes 25 of the 44 poems from Let Us Compare Mythologies. *Covers lightly stained with a single soft spine crease, else clean & tight. The first printing is very scarce.*

NOTE *this copy includes the original York University Bookstore receipt, dated 24 September 1968. The author won the Governor-General's Award for this collection, declining however to accept it.*

170 **LEONARD COHEN | SELECTED POEMS | 1956–1968 | *McClelland and Stewart Limited | Toronto / Montreal***
[256pp]: x, 246 sewn with head- & tail-bands in eight gatherings bound with plain endleaves in brown linen with yellow linen spine printed black & brown on spine & face in the photographic jacket ($5.95 on flap); 204 × 142 × 25 mm.
COPYRIGHT PAGE *"Copyright © 1964, 1966, 1968 by Leonard Cohen | Copyright in all countries of the International Copyright Union | All rights reserved | Library of Congress catalog card number: 68-22317 | … | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | Printed in the USA | Second printing October 1968".*
COLOPHON *"Jacket design by Mel Williamson | Photomontage by C. P. Noyes".*
Cloth issue of the second printing of the author's first Selected volume, reprinted the same year as the first printing. Includes 25 of the 44 poems from Let Us Compare Mythologies. *A tight clean copy in lightly dusty jacket with three short tears along top edge.*
NOTE *the author won the Governor-General's Award for this collection, declining however to accept it. Initially published in the US on 26 June 1968 (A4877).*

the circle game
margaret atwood
HOUSE OF ANANSI
$5.00
Margaret Atwood the circle game


The sequence *The Circle Game* first appeared as a series of lithographs by the Toronto artist Charles Pachter.

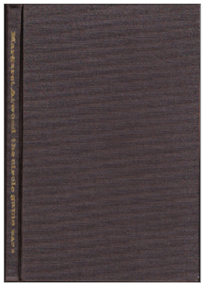
Copyright (c) 1966, Margaret Atwood. All rights reserved. The reproduction of this book in whole or part, except in short excerpts for the purposes of reviews, without the permission of the author is forbidden.

First Printing, Contact Press, Fall 1966
Second Printing, House of Anansi, September 1967
Third Printing, Anansi, February 1968
Fourth Printing, Anansi, October 1969

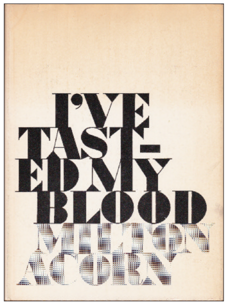
House of Anansi Press
671 Spadina Avenue
Toronto 179, Ontario

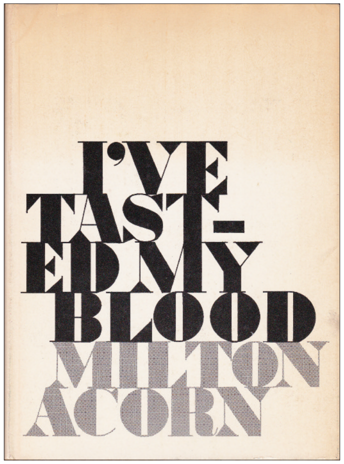
1969

A51 | The Circle Game | Margaret Atwood | Anansi edition | third printing | cloth issue | October 1969



171 **THE CIRCLE GAME | margaret ATWOOD | HOUSE OF ANANSI**
[80pp] foliated [3]–[82]; sewn without bands in five gatherings casebound with plain endleaves in black paper boards gilt-stamped along spine in illustrated jacket ($5.00 rear); 237 × 158 × 11 mm.
COPYRIGHT PAGE *"The sequence* The Circle Game *first appeared as a series | of lithographs by the Toronto artist Charles Pachter. | … | First printing, Contact Press, Fall 1966 | Second printing, House of Anansi, September 1967 | Third printing, Anansi, February 1968 | Fourth Printing, Anansi, October 1969 | House of Anansi Press | 671 Spadina Avenue | Toronto 179, Ontario".*
Second edition third printing, without mention of the Governor-General's Award. Blurbs on lower panel of jacket by Michael Ondaatje, A. J. M. Smith & John Newlove; photo rear by Charles Pachter. "HAP | 3" on spine. A tight clean copy save for a three-line ink gift inscription on the dedication leaf verso (dated "xmas '73"). Jacket lightly dusty with a closed snag at crown of upper panel.
NOTE *the new collation omits the half-title leaf [pp1/2] & terminal blank [pp81/2] in the paperback, with both the copyright page & bio note rear reformatted & revised. Judging from the absence of Award notice, it appears that jackets for hardcover issues of the Anansi edition were printed with the first or second Anansi paperbacks (both of which bore stickers).*





A42a | *Jawbreakers* | *paper issue* | *April 1963*

172 **MILTON ACORN | I'VE | TASTED | MY BLOOD | POEMS 1956 TO 1968 | SELECTED BY AL PURDY | THE RYERSON PRESS**

[160pp]: xxii, 138 (last leaf blank); sewn in five gatherings bound with olive endleaves in light brown linen gilt-stamped along spine, in a printed white jacket; 248 × 184 × 14 mm.

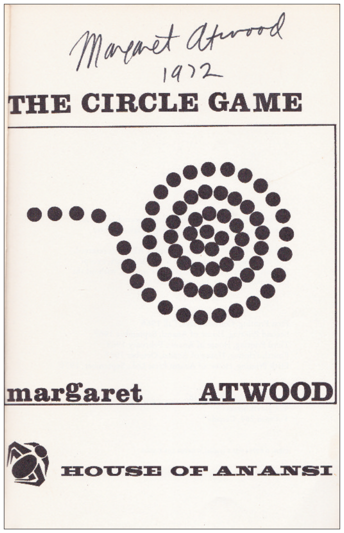
COPYRIGHT PAGE *"© Milton Acorn 1969 | Printed and bound in Canada | by The Ryerson Press Toronto |* SBN *7700 0262 5".*

EDITOR'S NOTE (p xv) *"This book consists of: two poems from* In Love and Anger, *1956; all the | poems from* The Brain's the Target, *1960; several poems from the broad- | sheet,* Against a League of Liars, *1961; most of* Jawbreakers, *1963. Also | included are many poems from the Acorn issue of The Fiddlehead, edited | by Fred Cogswell, Spring, 1963. In addition there are many new poems, written | since 1963, and never collected in book form. Two short stories are also | included. Poems of 1964 and later follow the two stories in the book."*

Cloth issue of the author's sixth collection, edited with a 9pp Introduction by Al Purdy (his Moment coeditor & close friend since 1958). Shortlisted for the Governor-General's Award, the book lost out to two by Acorn's nemesis, George Bowering, & one by his ex-wife, Gwendolyn MacEwen (sharing the award) – "rubbing salt" in the wound of his inevitable disappointment (as Irving Layton recognized). Acorn later commented, "At least one American without Canadian citizenship was on the award committee that year [Warren Tallman, whose house hosted the formation of Bowering's Tish]." Consequently a stalwart band of writers who recognized the importance of the book – including Irving Layton, Al Purdy, Dorothy Livesay, Joe Rosenblatt, Margaret Atwood, Eli Mandel, Luella Booth, Bryan McCarthy, Avi Boxer & Niema Ash – gathered at Grossman's Tavern on Spadina Avenue to present Milton with the newly-conceived Canadian Poets' Award, Saturday 16 May 1970 (later known as the People's Poet Award, from an inscription on the reverse of the medal presented to him). Milton James Rhode Acorn (1923–86) has ever since been known as the People's Poet. A lovely copy (WorldCat tracing 97).

NOTE *also issued in rust linen (priority unknown) & a sewn paperback, the Ryerson edition limited to a single printing.*

1970



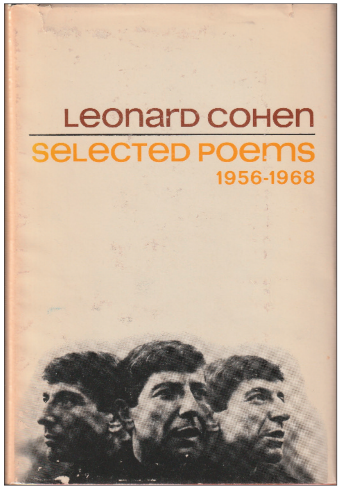
A51 | *The Circle Game* | *Margaret Atwood* | *Anansi edition* | *fourth printing* | *paper issue* | *September 1970*

173 **THE CIRCLE GAME | margaret ATWOOD | HOUSE OF ANANSI**

[80pp] foliated [3]–[82]; perfectbound in coated card covers ($1.95 rear); 228 × 153 × 4 mm.

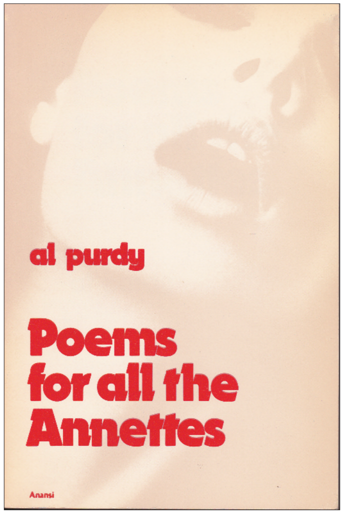
COPYRIGHT PAGE *"The sequence* The Circle Game *first appeared as a series | of lithographs by the Toronto artist Charles Pachter. | … | First printing, Contact Press, Fall 1966 | Second printing, House of Anansi, September 1967 | Third Printing, House of Anansi, February 1968 | Fourth Printing, House of Anansi, October 1969 | Fifth Printing,*

House of Anansi Press Ltd, September, 1970 | House of Anansi Press Ltd | 471 Jarvis Street | Toronto 284, Canada | ISBN 0 88784 003 5 (paper), 0 88784 103 1 (cloth)".
AUTOGRAPHED *title-page in black ink "Margaret Atwood | 1972".*
*Second edition fourth printing, with upper cover embossed in gold "*GOVERNOR | GENERAL'S | AWARD | *1967". Blurbs on lower cover by Michael Ondaatje, A.J.M. Smith & John Newlove; photo by Charles Pachter; "*HAP | *3" on spine. A tight clean copy with ink name neat inside cover*
NOTE *this is the first printing with title-page printed all black (previous issues all red & black); also the first from the newly incorporated press under the direction of Ann Wall.*



1971

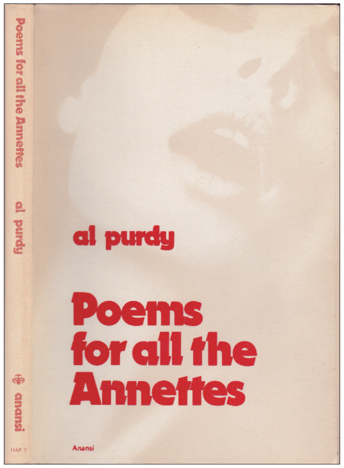
174 **LEONARD COHEN | SELECTED POEMS | 1956–1968 | *McClelland and Stewart Limited | Toronto / Montreal***
[256pp]: x, 246 sewn in eight gatherings bound with plain endleaves in brown linen gilt-stamped along spine with a photographic jacket ($6.50 on flap); 204 × 139 × 17 mm.
COPYRIGHT PAGE *"Copyright © 1964, 1966, 1968 by Leonard Cohen | Copyright in all countries of the International Copyright Union | 0-7710-2212-3 | … | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | Sixth printing, October 1969 | Reprinted 1971".*
Cloth issue of the seventh printing of the author's first Selected volume, reprinted in Canada in 1971. Includes 25 of the 44 poems from Let Us Compare Mythologies. *A tight clean copy in bright lightly rubbed jacket. All hardcover printings of this title are uncommon.*
NOTE *the author won the Governor-General's Award for this collection, declining however to accept it.*



1973

A38 | *Poems for All the Annettes | Al Purdy | second Anansi edition | paper issue | 1973*

175 **Poems | for all the | Annettes | al purdy | Anansi**
[112pp]: [iv], 108; perfectbound in illustrated card covers ($3.50 rear); 228 × 152 × 7 mm.
COPYRIGHT PAGE *"First edition 1962 (Contact Press) | Second edition 1968 (Anansi) | Third edition 1973 (Anansi) | Copyright Al Purdy 1973 | Design: Frank Leconte | Typesetting by Annie Butler Typesetting | Printed in Canada by The Hunter Rose Company | Published with the assistance of the Canada Council and | Ontario Arts Council. |* ISBN: *Paper 0-88784-007-8 / Cloth 0-88784-107-4 | Library of Congress Card Number: 72-357343 | House of Anansi Press Limited | 35 Britain Street | Toronto, Canada | 1 2 3 4 5 77 76 75 74 73."*
LOWER COVER *"At a time when Purdy is acknowledged | as one of the significant forces in Canadian literature, | Anansi is delighted to re-issue, in a completely new format, | including several previously unpublished works, | this essential collection."*
Published without the author's introductory note or a table of contents; collecting 57 poems. As new.

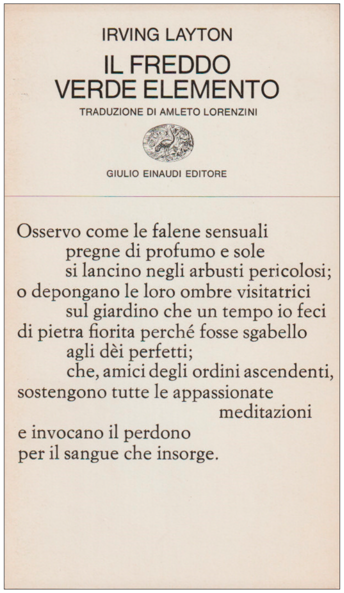


A38 | *Poems for All the Annettes* | *Al Purdy* | *second Anansi edition* | *hardcover issue* | *1973*

176 **Poems | for all the | Annettes | al purdy | Anansi**
[112pp]: [iv], 108; sewn in four gatherings bound with plain endleaves in brown paper boards foil-stamped along spine, in an illustrated jacket with unprinted flaps ($7.50 rear); 236 × 160 × 13 mm.
COPYRIGHT PAGE *"First edition 1962 (Contact Press) | Second edition 1968 (Anansi) | Third edition 1973 (Anansi) | Copyright Al Purdy 1973 | Design: Frank Leconte | Typesetting by Annie Butler Typesetting | Printed in Canada by The Hunter Rose Company | Published with the assistance of the Canada Council and | Ontario Arts Council. | ISBN: Paper 0-88784-007-8 / Cloth 0-88784-107-4 | Library of Congress Card Number: 72-357343 | House of Anansi Press Limited | 35 Britain Street | Toronto, Canada | 1 2 3 4 5 77 76 75 74 73."*
As new.

1974

A11 | *The Cold Green Element* | *April 1955*



IRVING LAYTON
IL FREDDO
VERDE ELEMENTO
TRADUZIONE DI AMLETO LORENZINI
GIULIO EINAUDI EDITORE

Osservo come le falene sensuali
pregne di profumo e sole
si lancino negli arbusti pericolosi;
o depongano le loro ombre visitatrici
sul giardino che un tempo io feci
di pietra fiorita perché fosse sgabello
agli dèi perfetti;
che, amici degli ordini ascendenti,
sostengono tutte le appassionate
meditazioni
e invocano il perdono
per il sangue che insorge.

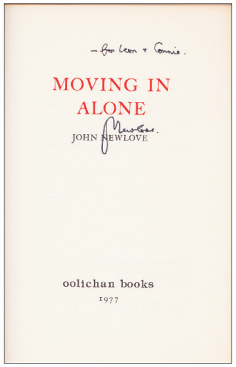
177 **Irving Layton | IL FREDDO VERDE ELEMENTO | Introduzione di Northrop Frye | Traduzione di Amleto Lorenzini | Giulio Einaudi editor**
[100pp]: x, 90 (last leaf blank, penultimate two leaves ads); sewn in three gatherings glued into printed card covers ("Lire 1200" rear); 181 × 105 × 6 mm.
COPYRIGHT PAGE *"Scelta da* The Collected Poems of Irving Layton *| McClelland and Stewart Limited | © 1971 by Irving Layton | Copyright © 1974 Giulio Einaudi editore SPA, Torino".*
COLOPHON *"Finito di stampare in Torino il 22 giugno 1974 | per i tipi della Casa editrice Einaudi | CL 4006-3".*
The author's first collection in Italian, a bilingual edition with English originals en face; comprising 25 poems selected from The Collected Poems *(1971), translated by Amleto Lorenzini. Issued as volume 117 in the series Collezione di Poesia, with a 4pp introduction by Northrop Frye, in Italian. A tight clean square copy (WorldCat tracing 15 actual copies).*
NOTE *while the title of the book is the Italian translation of "The Cold Green Element", only two poems from the Contact Press edition of that book are included: 'The Cold Green Element' (p16); & 'The Improved Binoculars' (p20). In the earlier book, 'The Cold Green Element' is dedicated "for Lorne Pierce", a dedication dropped from reprints of the poem after Pierce not only declined to distribute, but also held back imported copies of Layton's Jargon Press collection,* The Improved Binoculars *(1956: Jonathan Williams). The author's approval of the title of the present book lends to the impression that, at the peak of his renown, a revised selection might better reflect his current level of esteem. Northrop Frye's 'Introduzione' is ascribed the alphanumeric D222 by Robert Denham in* Northrop Frye: An Annotated Bibliography *(1987: University of Toronto Press, p91); noting that the English version appeared later in* Irving Layton: The Poet and His Critics *edited by Seymour Mayne (1978: McGraw-Hill Ryerson, pp251–4). Denham makes the common mistake in assuming the book is "the Italian translation of Layton's* The Cold Green Element*" (p92), while, in the Introduction, Frye stresses that "the present collection is representative of his best work, but does not include all of his best work by any means". Twenty years earlier, Frye*

had described Layton's third book, The Black Huntsmen *(1951), as "the work, not of the poet in him, but of a noisy hot-gospeller who has no real respect for poetry.…One can get as tired of buttocks in Mr Layton as of buttercups in the Canadian Poetry Magazine; and a poet whose imagination is still fettered by a moral conscience, even an anti-conventional one, gives the impression of being in the same state of bondage as the society he attacks [University of Toronto Quarterly* VOL XXI NO *3, April 1952, p255]." Three years later, after Layton had issued another four collections, Frye had an epiphany, recognizing the "imaginative revolution…proclaimed all through"* In the Midst of My Fever *(October 1954: Divers Press), in his review of the book together with* The Long Pea-Shooter *(November 1954: Laocoon Press), where, in contrast, the poet's "ironic eye…is oppressed by a conscience-driven & resentful mind which sees modern society as a rock pile & the poet under sentence of hard labour…a depressingly unreal world [University of Toronto Quarterly* VOL XXIV NO *3, April 1955, pp253/4]." Layton was understandably relieved & grateful for Frye's approval, to the extent that the first copy of his subsequent book,* The Bull Calf & Other Poems *(March 1956: Contact Press) was inscribed, "For Northrop Frye, with a warm handshake, Irving Layton Mar. 9, 1956." His two earlier Contact Press collections which had appeared in the interim –* The Blue Propeller *(March 1955) &* The Cold Green Element *(April 1955) – had both been published before Layton saw the issue of the Quarterly. What's interesting, however, is that Frye contributed an introduction to the author's first Italian collection, whose title is that of the book Layton issued the very month Frye's initial promotion of his work emerged. If this is not a coincidence, one might suspect Layton of having enlisted Frye's support & titled the book thus, to deliberately – yet cryptically – mark a significant milestone in his career (as the 1955 review is widely held to have raised the author's profile incalculably).*

1977

A47 | *Moving In Alone | John Newlove | Oolichan edition | paper issue | 1977*

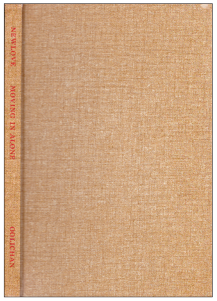
178 **MOVING IN | ALONE | JOHN NEWLOVE | oolichan books | 1977**
88pp perfectbound in photographic card covers; 223 × 151 × 7 mm.
COPYRIGHT PAGE *"Copyright 1965, 1977 by John Newlove |* ISBN 0-88982-011-2 *(soft cover) |* ISBN *0-88982-009-0 (hardcover, 100 copies of which are signed and | numbered. A further 26, lettered from* A *to* Z*, | are for the author's own use.) | This book has been published with assistance from the Canada Council. | First published 1965 by Contact Press, Toronto. | This second edition published 1977 by |* OOLICHAN BOOKS *| P.O. Box 10, Lantzville, British Columbia | Printed in Canada by |* MORRISS PRINTING COMPANY LTD *| Victoria, British Columbia". Second edition of the author's third book (corrected), reset with expanded prelims (the poem 'The Flowers', p40, expanded from 3 pages to 4). As new*
NOTE *reissued by Ron Smith under his recently-founded Oolichan Books imprint. He would go on to publish the author's first book of new poetry in almost ten years,* The Green Plain *(1981), the Robert McTavish documentary,* What to Make of It All? The Life and Poetry of John Newlove *(2006), pointing to Newlove's move to Toronto to become an editor at McClelland & Stewart (1970–4) & his subsequent stints as writer-in-residence at Concordia, Massey College & Western University in London, as intrusions on his creative freedom (despite the Governor-General's Award for* Lies *in 1972).*

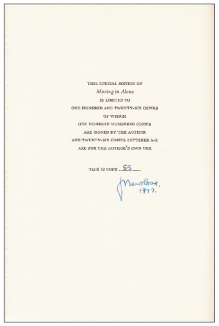

– for Leon + Connie.

MOVING IN
ALONE
JOHN NEWLOVE

J Newlove.

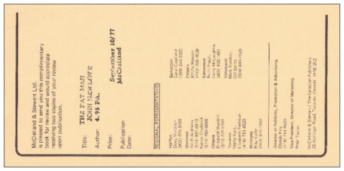
oolichan books
1977




THIS SPECIAL EDITION OF
Moving in Alone
IS LIMITED TO
ONE HUNDRED AND TWENTY-SIX COPIES
OF WHICH
ONE HUNDRED NUMBERED COPIES
ARE SIGNED BY THE AUTHOR
AND TWENTY-SIX COPIES LETTERED A-Z
ARE FOR THE AUTHOR'S OWN USE

THIS IS COPY 55

J Newlove.
1977.


McClelland & Stewart Ltd.
is pleased to send you this complimentary
book for review and would appreciate
receiving two copies of your review
upon publication.

Title: THE FAT MAN
Author: JOHN NEWLOVE
Price: 4.95 PA.
Publication Date: September 10/77
McClelland

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Vice-President, Director of Marketing
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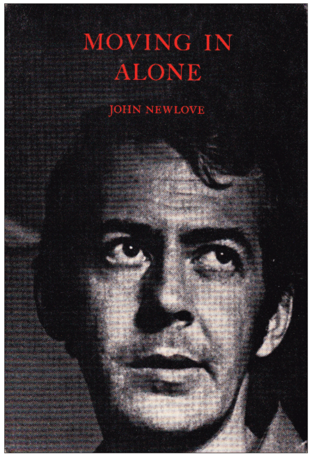
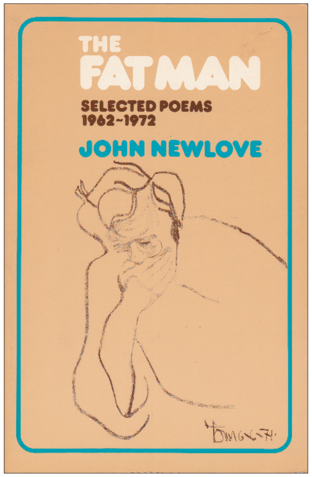
25 Hollinger Road, Toronto, Canada M4B 3G2



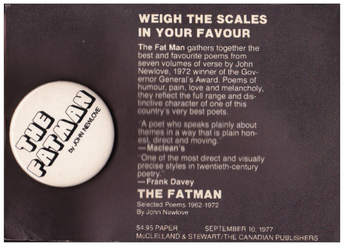
A47 | *Moving In Alone | John Newlove | Oolichan edition | hardcover issue | 1977*

179 **MOVING IN | ALONE | JOHN NEWLOVE | oolichan books | 1977**
88pp sewn without bands in six gatherings bound with plain endleaves in tan boards printed red along spine, without jacket; 234 × 158 × 13 mm.
COPYRIGHT PAGE *"Copyright 1965, 1977 by John Newlove |* ISBN 0-88982-011-2 *(soft cover) |* ISBN *0-88982-009-0 (hardcover, 100 copies of which are signed and | numbered. A further 26, lettered from* A *to* Z*, | are for the author's own use.) | This book has been published with assistance from the Canada Council. | First published 1965 by Contact Press, Toronto. | This second edition published 1977 by |* OOLICHAN BOOKS *| P.O. Box 10, Lantzville, British Columbia | Printed in Canada by |* MORRISS PRINTING COMPANY LTD *| Victoria, British Columbia".*
PRESENTATION COPY *inscribed tp in black ink, "– for Leon & Connie. | JNewlove."*
Trade hardcover issue, ex-libris Leon & Connie Rooke. A tight clean copy of this scarce issue.
NOTE *Some copies of the hardcover were issued without the jacket.*



A47 | *Moving In Alone | John Newlove | Oolichan edition | deluxe hardcover issue | 1977*

180 **MOVING IN | ALONE | JOHN NEWLOVE | oolichan books | 1977**
88pp, deckled plate leaf; sewn with head- & tail-bands in six gatherings bound with red endleaves in filled tan linen printed red along spine, lacking the jacket; 234 × 158 × 13 mm.
COPYRIGHT PAGE *"Copyright 1965, 1977 by John Newlove |* ISBN 0-88982-011-2 *(soft cover) |* ISBN *0-88982-009-0 (hardcover, 100 copies of which are signed and | numbered. A further 26, lettered from* A *to* Z*, | are for the author's own use.) | This book has been published with assistance from the Canada Council. | First published 1965 by Contact Press, Toronto. | This second edition published 1977 by |* OOLICHAN BOOKS *| P.O. Box 10, Lantzville, British Columbia | Printed in Canada by |* MORRISS PRINTING COMPANY LTD *| Victoria, British Columbia".*
COLOPHON *"this special edition of |* Moving in Alone *| is limited to | one hundred and twenty-six copies | of which | one hundred numbered copies | are signed by the author | and twenty-six copies lettered* A–Z *| are for the author's own use | this is copy .... ["55" in blue ink] | [signed in blue ink "JNewlove, | 1977."]*
Limited hardcover issue of the second edition. As new.
NOTE *received thus from the publisher; despite the relatively low number, his last few copies having been issued without the jacket which proved in short supply.*



WEIGH THE SCALES
IN YOUR FAVOUR

The Fat Man gathers together the best and favourite poems from seven volumes of verse by John Newlove, 1972 winner of the Governor General's Award. Poems of humour, pain, love and melancholy, they reflect the full range and distinctive character of one of this country's very best poets.

"A poet who speaks plainly about themes in a way that is plain honest, direct and moving."
—Maclean's

"One of the most direct and visually precise styles in twentieth-century poetry."
—Frank Davey

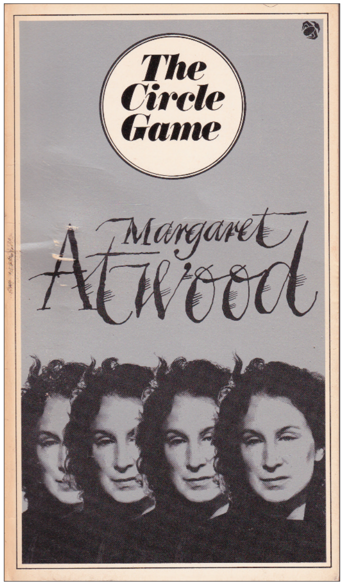
THE FATMAN
Selected Poems 1962-1972
By John Newlove

$4.95 PAPER SEPTEMBER 10, 1977
McCLELLAND & STEWART/THE CANADIAN PUBLISHERS

A47 | *Moving In Alone | John Newlove | McClelland & Stewart inclusion | 1977*

181 **THE | FATMAN | SELECTED POEMS | 1962–1972 | JOHN NEWLOVE | MCCLELLAND AND STEWART**
128pp perfectbound in illustrated card covers; 228 × 149 × 11 mm.
REVIEW COPY *with card slip laid in, giving date of publication as 10 September 1977.*
PROMOTIONAL EPHEMERA *accompanying the book, a printed card leaf headed, "*WEIGH THE SCALES | IN YOUR FAVOUR*", with attached button imprinted "*THE | FATMAN | by JOHN NEWLOVE*".*

Includes eleven poems from Moving In Alone *(pp19–37), one of only two small press titles among the five books from which the poems were drawn; the selections from each book grouped together. "A number of the poems have been revised [p10]." Cover by Harold Town;* ISBN *0-7710-6733-X. As new; scarce thus with ephemera.*
NOTE *the later Selected Poems edited by John Metcalf,* Apology for Absence *(1993: Porcupine's Quill) includes twelve from* Moving In Alone *without segregating the poems under its title (as here), resorting instead to a list of them together in the Acknowledgements.*



1978

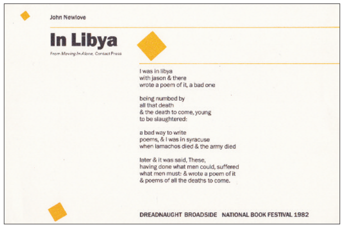
A51 | *The Circle Game | Margaret Atwood | Anansi mass market edition | 1978*

182 **The Circle Game | Margaret Atwood | Anansi Toronto**
96pp perfectbound in photographic card covers ($3.95 rear); 183 × 107 × 5 mm.
COPYRIGHT PAGE "The Circle Game *copyright © Margaret Atwood, 1966. | Introduction copyright © House of Anansi Press Limited, 1978. | … | Cover photograph by Graeme Gibson. | Cover design by Frank Newfeld. | Printed and bound in Canada for the | House of Anansi Press Limited | 35 Britain Street | Toronto, Ontario* M5A 1R7 *| … |* ISBN *0-88784-070-1*".
First pocketbook edition, with a new Introduction by Sherrill E. Grace (pp9–15). A tight clean copy with slight abrasion to upper cover.

1982

A47 | *Moving In Alone | John Newlove | Dreadnaught offprint | 1982*

183 **John Newlove | In Libya | From *Moving In Alone,* Contact Press | … | DREADNAUGHT BROADSIDE NATIONAL BOOK FESTIVAL 1982**
[2pp] leaf; 191 × 125 mm broadside.
Issued together with fifteen other similarly-formatted letterpress broadsides in celebration of the fourth National Book Festival week, 26 April – 2 May 1982. As new.
NOTE *the others in the series were:* Hid Life *Margaret Avison;* Song of the Summit *Robert Bringhurst;* Actæon *Allan Brown;* On a Bust of an Army Corporal… *Don Coles;* After Valentin de Boullogne *James Deahl;* There is [*sic*] a Piano *Jack Hannan;* Memo to Gongora *Daryl Hine;* The Gardenia *August Kleinzahler;* Old Mother *Pat Lane;* Alias Rock Dove, Alias Holy Ghost *Don McKay;* Farmlands *Bruce Meyer;* The Clock Has Gone Mad *Robert Priest;* Kropotkin Meets Marx on the Summit of Mt Hood *Allan Safarik;* An Early Start in Mid-Winter *Robyn Sarah; and* Memory of Childhood *Ludwig Zeller.*



John Newlove

In Libya

From Moving In Alone, Contact Press

I was in libya
with jason & there
wrote a poem of it, a bad one

being numbed by
all that death
& the death to come, young
to be slaughtered:

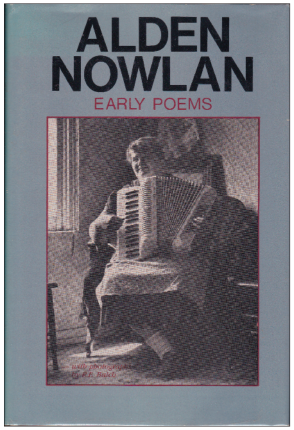
a bad way to write
poems, & I was in syracuse
when lamachos died & the army died

later & it was said, These,
having done what men could, suffered
what men must: & wrote a poem of it
& poems of all the deaths to come.

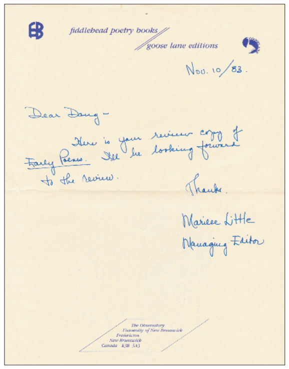
DREADNAUGHT BROADSIDE NATIONAL BOOK FESTIVAL 1982

1983

A40 | *The Things Which Are* | *Alden Nowlan* | *Fiddlehead inclusion* | 1983



184 **ALDEN NOWLAN | EARLY POEMS | fpb**
184pp Classic Laid stock sewn in twelve gatherings bound with pink endleaves in light grey linen, foil-stamped gold along spine, in a photographic jacket; 236 × 161 × 25 mm.
COPYRIGHT PAGE *"The poems collected in this volume were originally published in* The | Rose and the Puritan *(Fiddlehead Poetry Books, 1958),* A Darkness in the | Earth *(Hearse Chapbooks, 1958),* Wind in a Rocky Country *(Emblem | Books, 1960)*[,] Under the Ice *(Ryerson, 1961),* The Things Which Are *(Contact | Press, 1962), and* Five New Brunswick Poets *(Fiddlehead Poetry Books, | 1962). This order of publication has been maintained. Poems which ap- | peared in more than one of these collections have been printed in the | place of their first appearance, and omitted from later sections.… | Although no attempt has been made to consult the manuscripts of the | poems, obvious misprints in the published versions have been corrected | without comment. | Published by Fiddlehead Poetry Books, Fredericton, NB… | © the estate of Alden Nowlan, 1983 | Cover design by Alexander McGibbon, photograph ("Country Music") by R.E. Balch | … | ISBN 0-86492-019-9 $20.00 hardbound".*
REVIEW COPY *enclosing an autograph note to Doug [Fetherling] on Fiddlehead Poetry Books letterhead, signed by Managing Editor Marilee Little (10 November 1983).*
The Collected Early Poems edited with a Preface by Robert Gibbs & a handy Index of First Lines; illustrated with 16 photographs by the Fredericton environmentalist, Dr Reginald Ernest Balch (1894–1994). Reprints The Things Which Are *in its entirety (pp111–66). The enclosed letter bears 33 lines of notes rear, in ink & pencil, the last five concerning the Contact section. A lovely copy of the deluxe cloth issue of this historic omnibus.*
NOTE *the 'Acknowledgement and Textual Note' reveals that the third of Nowlan's Penny Poems,* Summer *(1959), was also reprinted with the other two,* Georgie and Fenwick *(1959) &* Cousins *(1959), in the Ryerson collection,* Under the Ice *(1961), but under an altered title, 'Poem'.*



fiddlehead poetry books
goose lane editions

Nov. 10/83.

Dear Doug –

Here is your review copy of Early Poems. I'll be looking forward to the review.

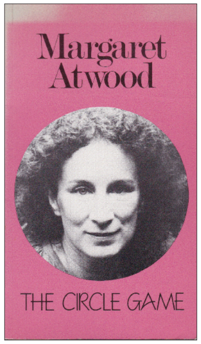
Thanks.

Marilee Little
Managing Editor

The Observatory
University of New Brunswick
Fredericton
New Brunswick
Canada E3B 5A3

1984

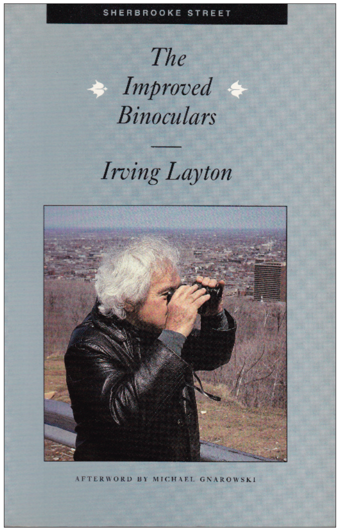
A51 | *The Circle Game* | *Margaret Atwood* | *Anansi mass market edition, second printing* | 1984



185 **The Circle Game | Margaret Atwood | Anansi Toronto**
96pp perfectbound in photographic card covers; 183 × 107 × 5 mm.
COPYRIGHT PAGE "The Circle Game *copyright © Margaret Atwood, 1966. | Introduction copyright © House of Anansi Press Limited, 1978. | … | Cover photograph by Graeme Gibson. | Cover design by Laurel Angeloff. | Printed and bound in Canada for the | House of Anansi Press Limited | 35 Britain Street | Toronto, Ontario M5A 1R7 | … |* ISBN *0-88784-070-1 | … | 84 85 86 87 88 89 5 4 3 2".*
Second printing of the pocketbook edition, with Introduction by Sherrill E. Grace (pp9–15); now with a new cover. A tight clean copy sunned along spine & across top edge.

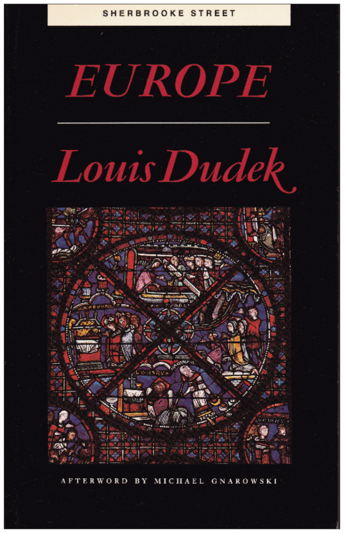
1991

The Improved Binoculars | Irving Layton | third edition | March 1991

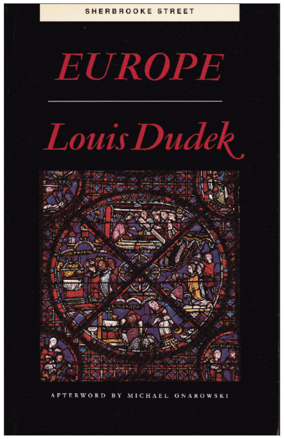


186 ***The* | *Improved* | *Binoculars* | *Irving Layton* | The Porcupine's Quill, Inc**
140pp (last leaf blank) sewn in nine gatherings glued with printed grey endleaves in photographic card covers ($8.95 rear); 221 × 141 × 11 mm.
COPYRIGHT PAGE *"Layton, Irving, 1912– | The improved binoculars | Poems. | Rev. ed. |* ISBN *9-88984-101-2 | … | Copyright © Irving Layton, 1991. | Published by The Porcupine's Quill, Inc, 68 Main Street, | Erin, Ontario* N0B 1T0 *with the financial assistance of | The Canada Council and the Ontario Arts Council. | Distributed by The University of Toronto Press, | 5201 Dufferin Street, Downsview, Ontario* M3H 5T8. *| Originally published as Jargon 18 by Jonathan Williams, | Highlands, North Carolina, 1956. | Cover is after a photograph of Irving Layton by Sam Tata. | Printed and bound by The Porcupine's Quill. | The stock is Zephyr laid, and the type, Ehrhardt."*
PRESENTATION COPY *inscribed ffe in black ink, "For Nicky – | affectionately – | John Metcalf | March 91". Third edition of the author's first volume of selected poems, with the original preface by William Carlos Williams, 'A Note on Layton', & an added Afterword by Michael Gnarowski, '*The Improved Binoculars: *History as the Long View' (pp123–33). Issued as the first or second volume in the Sherbrooke Street Series edited by Johns Metcalf & Newlove. Inscribed on publication; as new.*
NOTE *reprinting the first edition (1956) collecting 87 poems, with some rearrangement – the expanded second edition a year later containing 117. The publishers' catalogue – mistakenly dated "Spring, 1990" on cover – projected publication for April. It also advertised an afterword by Wynne Francis which was replaced with an 11pp postscript by Michael Gnarowski entitled '*The Improved Binoculars: *History as the Long View'.*

A12 | *Europe | Louis Dudek | second edition, revised | 1991*



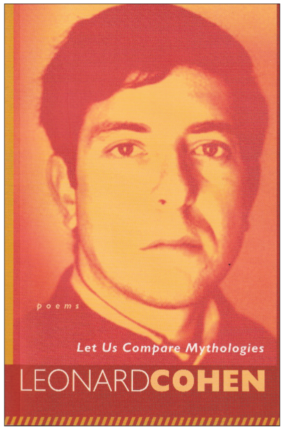
187 ***Europe* | Louis Dudek | Revised | According to the Original Manuscript | with Emendations | and a new Afterword | by Michael Gnarowski | The Porcupine's Quill**
160pp sewn in ten gatherings glued with royal blue flyleaves in laminated card covers ($10.95 rear); 221 × 141 × 13 mm.
COPYRIGHT PAGE *"(Sherbrooke Street; 4) | … |* ISBN *0-88984-115-2 | … | Published by The Porcupine's Quill, Inc, 68 Main Street, | Erin, Ontario* N0B 1T0 *with financial assistance from The | Canada Council and the Ontario Arts Council. Originally published by Contact Press* [sic] *(1954) | Distributed by the University of Toronto Press, 5201 | Dufferin Street, Downsview, Ontario* M5H 5T8. *| Edited for the press by John Metcalf. | The cover is after a photograph of the Cathedral at Bourges, | taken by Tony Urquhart. All interior art is also by Tony | Urquhart. | Printed and bound by The Porcupine's Quill, Inc. | The stock is Zephyr laid, and the type, Ehrhardt."*
PREFACE *"There are probably many inaccuracies. I have corrected a few. They are nothing to boast about. Also, a few judicious cuts (nothing that would be missed). It is the text of the poem that has been much improved. I have always been disappointed with the printed text of the original book, because I had neglected in the porofreading to*



insist on having the book largely reset and made to conform to my exact layout of the poems, particularly as to the indentation of the lines. Some return to the shape of the original was made in the extracts in my Collected Poetry *(1971). But this edition brings the entire poem back to its true form. A great satisfaction, because arrangement on the page is part of the æsthetic of poetry, and the technique of indentation in this poem, which is a delicate modulation of voice and meaning, was the beginning of a development which has continued in my poetry to the present. There are some readers, I hope, who will be interested in these things, who do not read simply, or merely, for what the poem says, which is important, but is only one part of the mystery" (pp18/9).*

Originally published 1 June 1955 with the imprint "Laocoön (Contact) Press" (though one of the first of two copies received was inscribed 5 April); this second edition incorporates minor revisions & emendations together with a Preface, two contemporaneous photographs of the author, 23 line drawings by Tony Urquhart & a 12pp postscript by Michael Gnarowski, 'Europe – The history as afterword' *(pp147–58). As new.*

NOTE *the Sherbrooke Street series comprising "important Canadian reprints edited by John Metcalf and John Newlove" included:* [1] The Improved Binoculars *Irving Layton (1991);* [2] Cape Breton Is the Thought-Control Centre of Canada *Ray Smith (1991);* [3] Lunar Attractions *Clark Blaise (1991);* [4] Europe *Louis Dudek (1991);* [5] From a Seaside Town *Norman Levine (1993); &* [6] Canada Made Me *Norman Levine (1993).*



2006

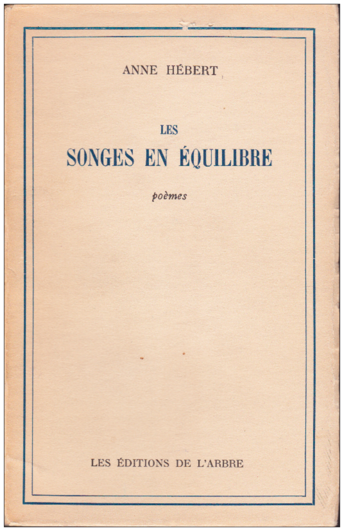
A17 | *Let Us Compare Mythologies | Leonard Cohen | 50th anniversary edition | paperback | 2006*

188 ***Let Us Compare Mythologies*** **| LEONARD COHEN | MCCLELLAND & STEWART**
[80pp]: [xii], 68; perfectbound in photographic card covers ($17.99 rear); 203 × 133 × 5 mm.
COPYRIGHT PAGE *"Copyright © 1956, 2006 by Leonard Cohen | First published in 1956 for the McGill Poetry Series | by Contact Press, Toronto | First McClelland and Stewart publication, 1966 | This edition published 2006 | … |* ISBN 13: *978-0-7710-2236-4 |* ISBN 10: *0-7710-2236-0 | … | Text desing by Sean Tai | Typeset in Aldus by M&S, Toronto | Printed and bound in Canada | This book is printed on acid-free paper that is 100% recycled, | ancient-forest friendly (100% post-consumer recycled). | McClelland & Stewart | a division of Random House of Canada Limited | a Penguin Random House company | www.penguinrandomhouse.ca | 4 5 6 17 16 15".*
COLOPHON *"Cover photo: John Max".*
Fourth paperback printing (2015) of the commemorative 50th anniversary edition. A nice copy with slight scrunch at crown of tp.
NOTE *new cover blurb.*

SECTION D: CONTACT PRESS TRANSLATION SOURCES

1942

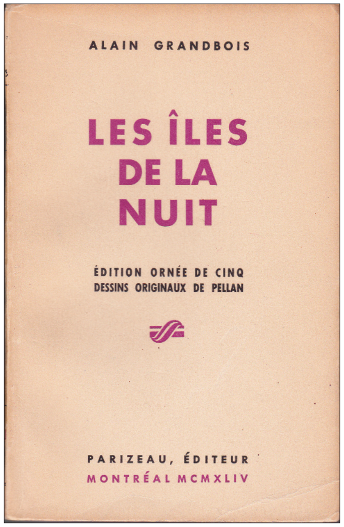
A52 | *The Tomb of the Kings* | *spring 1967*



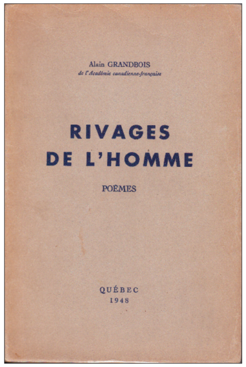
189 **ANNE HÉBERT | LES | SONGES EN ÉQUILIBRE | *poèmes* | LES ÉDITIONS DE L'ARBRE | 340, avenue Kensington, Westmount | Montréal.**
160pp sewn in ten gatherings glued in letterpress card covers; 192 × 123 × 11 mm.
COPYRIGHT PAGE *"Il a été tiré de cet ouvrage, outre l'édition or- | dinaire sur papier vélin Old Vale, cent exemplai- | res sur papier vergé Byronic des papeteries | Howard Smith, dont quinze exemplaires hors com- | merce numérotés de I à XV et quatre-vingt-cinq | exemplaires numérotés de 1 à 85."*
COLOPHON *"Achevé d'imprimer à | l'Imprimerie du Sacré- | Cœur, à Laprairie, | le 17 janvier 1942 | pour les Éditions | de l'Arbre enregistrée".*
The author's first book, issued in an undisclosed edition of 500 copies by Claude Hurtubise (1914–99) & Robert Charbonneau (1911–67) under their recently-established imprint Les Éditions de l'Arbre (1941–8). They had published only 10 books to this point, 8 by French Catholics whose works were prohibited in occupied France (although the last title in the list on the lower cover is by Auguste Viatte, who moved to Québec during the war & established the France-Québec Prize). The only other title in the list by a Canadian author is the first of five novels from her publisher Robert Charbonneau. A nice copy with staple holes at crown of cover suggesting that it was likely sent out for review. Awarded the Prix David (1943).
NOTE *although this collection does not figure in Peter Miller's translation, its importance to Contact Press resides in the fact that a young indie duet decided to provide a forum for silenced French authors & new Canadian writers, the first being Anne Hébert (1916–2000). The book is also significant in illustrating the promise her work showed, derailed by the death of her cousin Hector de Saint-Denys Garneau (1912–43), a close friend of Charbonneau. As a result her work turned dark, intimidating prospective publishers from risking future collections. Both her volume of stories,* Le Torrent *– ready in 1945, but only published with the financial support of Roger Lemelin in 1950 – & the self-published* Le Tombeau des Rois *(1953), were consequently rejected by the established presses.*

1944

A46 | *Selected Poems of Alain Grandbois* | *November 1964*



190 **ALAIN GRANDBOIS | LES ÎLES | DE LA NUIT | LUCIEN PARIZEAU & COMPAGNIE | 2027, RUE PEEL, 2027 | MONTRÉAL**
[144pp]: [ii], 142 (last two leaves blank); sewn in six gatherings glued in letterpress card covers; 191 × 123 × 11 mm.
COPYRIGHT PAGE *"De cet ouvrage il a été tiré 1400 exem- | plaires sur vergé Byronic numérotés a | la presse de 1 à 1400 et 26 exemplaires | hors commerce, marqués de A à Z, sur | vergé Byronic Teinté. Ce tirage | constitue l'édition originale | Exemplaire No [*"1234" *press-numbered red] | Tous droits réservés | Copyright 1944 by | Lucien Parizeau & Compagnie".*



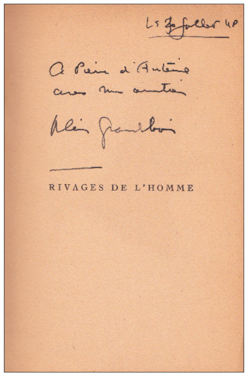
COLOPHON *"Achevé d'imprimer le 9 mai 1944, | sur les presses de Thérien Fréres, | à Montréal, pour le compte de | Lucien Parizeau & Compagnie."*

The author's second collection of poetry & first in Canada, printed pastel green & black throughout, with five original illustrations by Alfred Pellan [pp 9, 31, 61, 95, 125], all but one full-page. A lovely copy with ink gift inscription on ffe, dated 1951.

NOTE *Newman & Stratford's* Bibliography of Canadian Books in Translation *includes this volume among those from which Peter Miller drew his texts (p7).*

1948

A46 | *Selected Poems of Alain Grandbois | November 1964*



191 **Alain Grandbois | *de l'Academie canadienne-française* | RIVAGES | DE L'HOMME | POÈMES | QUÉBEC | 1948**

100pp sewn in five gatherings glued in letterpress card covers with yapp edges; 195 × 130 × 11 mm.

COLOPHON *"Ce livre | a été achevé d'imprimer | sur les presses de | Charrier & Dugal, Limitée | imprimeurs-lithographes | à Québec | le vingt et un mai | mil neuf cent quarante-huit".*

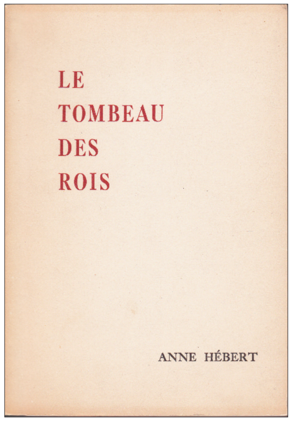
PRESENTATION COPY *inscribed half-title in black ink, "Le 2 juillet 48 | à Pierre d'Auteuil | avec mon amitié | Alain Grandbois".*

The author's third collection of poetry (counting the all-but-lost edition of Poèmes, *1933); issued by him in an apparently small edition (WorldCat locating 39). Inscribed to a relative & namesake of the author's great-cousin, Superior Court Judge Pierre d'Auteuil (1857–1933). A nice copy, pulpy paper inevitably toned.*

NOTE *the colophon makes it clear that Charrier & Dugal are merely the printers, not the publishers. Identified by Newman & Stratford as one of the volumes Peter Miller drew texts from to translate into English (*Bibliography of Canadian Books in Translation, *p7).*

1953

A52 | *The Tomb of the Kings | spring 1967*



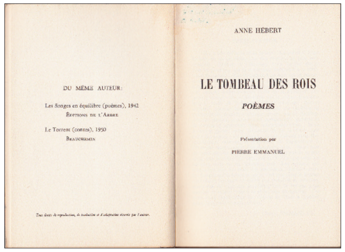
192 **ANNE HÉBERT | LE TOMBEAU DES ROIS | *POÈMES* | Présentation par | PIERRE EMMANUEL**

80pp (last leaf blank) sewn in five gatherings glued in letterpress card covers with flaps; 188 × 130 × 7 mm.

COLOPHON *"Il a été tiré de ce volume 1500 exemplaires | constituent l'édition originale. | Achevé d'imprimer aux ateliers | du Soleil, à Québec, le 31 mars, 1953. | Distribué par | l'Institut Littéraire du Québec. | 35, rue de la Couronne, Québec, Canada."*

The author's second collection of poetry printed letterpress red & black throughout (27 poems); self-published in an edition of 1500 copies. Reprinted in the volume Poèmes *(1960), it would ultimately win the Governor-General's Award. A superlative copy save for an ink inscription neat at crown of first blank. There is also a barely visible erased inscription at crown of tp reading, "Paul Michaud a [?]"– from the author's distributor.*

NOTE *L'Institut littéraire du Québec was an indie bookstore in Québec City established by Paul Michaud in 1949, focusing on modern Québecois writing. Morphing into a publisher, his imprint graced some 30 titles before closing in 1961. His memoir,* Au Temps de l'Index: Mémoires d'un éditeur 1949–1961, *appeared in 1996. The present title was instrumental in his graduation to publisher.*



DU MÊME AUTEUR:

Les Songes en équilibre (poèmes), 1942
ÉDITIONS DE L'ARBRE

Le Torrent (contes), 1950
BEAUCHEMIN

ANNE HÉBERT

LE TOMBEAU DES ROIS

POÈMES

Présentation par

PIERRE EMMANUEL

1957

A46 | *Selected Poems of Alain Grandbois* | *November 1964*

193 **Alain Grandbois | L'Etoile [*sic*] pourpre | LES EDITIONS DE L'HEXAGONE | CASIER POSTAL 31, STATION N, MONTRÉAL**

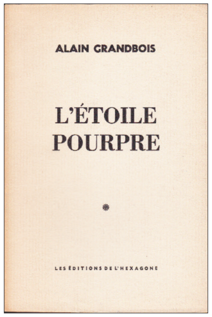
80pp sewn in five gatherings glued in letterpress card covers with flaps; 192 × 128 × 6 mm.

COLOPHON *"L'édition originale de cet ouvrage | a été limitée a 100 exemplaires sur | papier Byronic, numérotés à la main | de I à C. Il a en outre été tiré | 1500 exemplaires sur papier eggshell | blanc, dont 200 numérotés | de 101 à 300. | Exemplaire: [195, machine-numbered] |* L'Étoile pourpre, *par Alain Grandbois, | a été réalisé par l'équipe des Éditions de l'Hexagone, | et achevé d'imprimer | sur les presses de Arbour et Dupont, | le 12 décembre 1957, à Montréal, Canada."*

INSCRIBED *on second blank in blue ink, "Hommage de l'auteur | Alain Grandbois".*

Copy 195 of 200 on eggshell (from an edition of 1500 trade copies plus 100 hand-numbered deluxe copies); the author's seventh book & fourth volume of poetry (including Poèmes, *1933: Hankéou, surviving in a single copy), nine years after his last. A nice copy, covers lightly toned.*

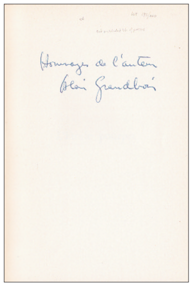
NOTE *Newman & Stratford's* Bibliography of Canadian Books in Translation *includes this volume among those from which Peter Miller drew his texts (p7).*



ALAIN GRANDBOIS

L'ÉTOILE POURPRE

LES ÉDITIONS DE L'HEXAGONE



Hommages de l'auteur
Alain Grandbois

1958

A52 | *The Tomb of the Kings* | *spring 1967*

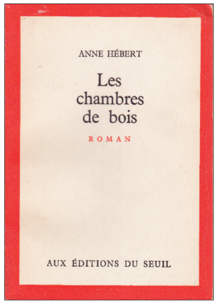
194 **ANNE HÉBERT | LES CHAMBRES | DE BOIS | roman | PRÉFACE DE | SAMUEL S. DE SACY | EDITIONS DU SEUIL | *27, rue Jacob, Paris VIe***

192pp sewn in twelve gatherings glued in printed card covers; 184 × 129 × 14 mm.

COPYRIGHT PAGE *"Tous droits de réproduction, d'adaptation et de traduction | réservés pour tous les pays. | © 1958, by Editions du Seuil."*

COLOPHON *"Il a été tiré de cet ouvrage | cinquante exemplaires | sur vélin neige | numérotés de 1 à 50 | dont 25 exemplaires | réservés à l'Association | France-Canada | numérotés de 26 à 50 | et cinq hors commerce | numérotés HC 1 à HC 5 | contituant l'édition | originale".*

IMPRINT *"Emm. Grevin et Fils – Imp de Lagny – DL 3e tr 1958 No 949 (5417)."*

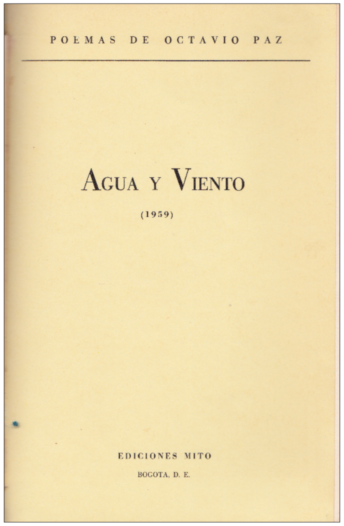


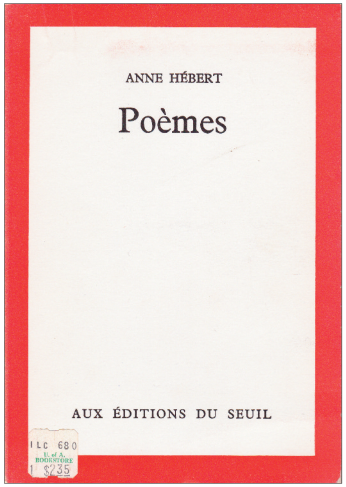
ANNE HÉBERT

Les
chambres
de bois

ROMAN

AUX ÉDITIONS DU SEUIL





Trade issue of the author's first novel, awarded the coveted Prix France-Canada & the Ludger-Duvernay Prize; with "Imprimé en France 9-58" on lower cover. Repeatedly reprinted, the original edition remains uncommon. A fine copy, save for the excision of a name or inscription from the half-title.
NOTE *bearing a clipping by Eric McLean, 'A Poetic Novel by Anne Hebert' from The Montreal Star (Saturday 18 October 1958) describing the book "one of the finest Canadian works I have read in many years.…No French Canadian writer I know of has offered the English Canadians more rewards for learning our other language."*

1959

A39 | *Sun-Stone* | *October 1962*

195 **POEMAS DE OCTAVIO PAZ | AGUA Y VIENTO | (1959) | EDICIONES MITO | BOGOTA, D.E.** [from cover]
[12pp] stitched in letterpress card covers; 227 × 147 mm pamphlet.
JUSTIFICATION *"La primera edicion de "Agua y | Viento" consta de 250 ejemplares | numerados. | No* ["027", *machine-numbered*]".
COLOPHON *"Esta separata | es un homenaje | de la revista "Mito" a | Octavio Paz. | Termino de imprimirse el | 1º de Abril, en | Antares Ltda | siendo jefe de talleres | Cesar A. Martinez."*
PRESENTATION COPY *inscribed in blue ink on tp, "Al poeta Peter Miller, | su amigo | Octavio Paz".*
First edition of this sequence, issued as a limited offprint from Mito [*Myth*]*: Revista Bimestral de Cultura* VOL V NOS 27/8 *(November/December 1959 – January/February 1960, Bogotá; originally pp167–76). Copy 27 of 250 inscribed to the author's Canadian translator. As new (WorldCat locates 3 copies).*

1960

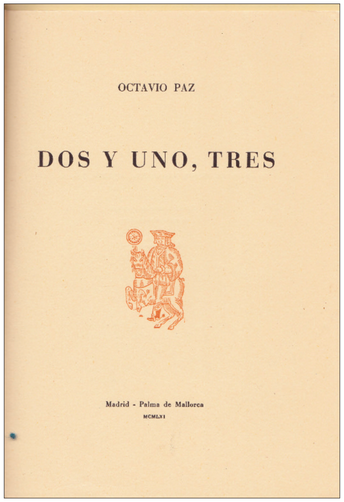
A52 | *The Tomb of the Kings* | *spring 1967*

196 **ANNE HÉBERT | POÈMES | ÉDITIONS DU SEUIL |** ***27, rue Jacob, Paris*** **VI^{e}**
112pp sewn in seven gatherings glued in printed card covers; 185 × 130 × 9 mm.
COPYRIGHT PAGE *"Il a été tiré de cet ouvrage | vingt-deux exemplaires | sur vélin neige | numérotés de 1 à 22 | et trois hors-commerce | numérotés* HC *1 à* HC *3 | constituant l'édition | originale. | Tous droits de reproduction, d'adaptation | et de traduction réservés pour tous les pays. | © 1960, by Éditions du Seuil."*
COLOPHON *"Offset-Aubin –* D.L. *2^{e} tr. 1960. Nº 1.092-8 (2.046)."*
CODING *on lower cover, "Imprimé en France 4-60.8"* [*ie, the eight printing*].
The author's Governor-General's Award-winning volume, including the entire Tombeau des Rois *(pp9–61) with a second gathering entitled 'Mystère de la Parole' (63–105). A fine copy of the eighth printing.*
NOTE *the author's portrait rear changed with the ninth impression.*

1961

A39 | *Sun-Stone* | *October 1962*

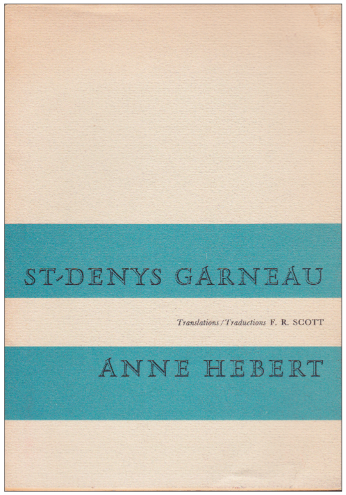
197 **OCTAVIO PAZ | DOS Y UNO, TRES | Madrid – Palma de Mallorca | MCMLXI [from cover]**
[16pp] foliated 53–68; sewn in a single gathering in letterpress card covers with yapp edges; 197 × 140 mm pamphlet.
COLOPHON *"De «Papeles de Son Armadans», no LXIV. Julio de 1961. | Tirada aparte de cincuenta | ejemplares numerados. | Ej no ["45", machine-numbered]".*
PRESENTATION COPY *inscribed beneath the colophon in blue ink, "A Peter Miller, | su amigo, | Octavio Paz".*
First edition of these three poems issued as a limited offprint from Papeles de Son Armadans 64 (July 1961); copy 45/50. As new save for a slight bump at upper tip (WorldCat locates two copies).
NOTE *Camilo José Cela (1916–2002) first Marquis of Iria Flavia (1996–2002), winner of the Nobel Prize in 1989 (a year before Paz), edited the poetry journal Papeles de Son Armadans (276 issues, April 1956 – March 1979) initially from the Son Armadans section of Palma de Mallorca – printed by Mossèn Alcover (1956–70).*

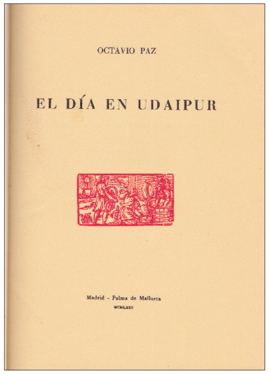


1962

A52 | *The Tomb of the Kings* | *spring 1967*

198 **ST-DENYS GARNEAU | & | ANNE HEBERT [*sic*] | *Translations/Traductions* | F. R. SCOTT | KLANAK PRESS | VANCOUVER, CANADA**
52pp (last leaf blank) sewn in three gatherings glued in unprinted card covers with two-colour printed jacket; 251 × 171 × 4 mm.
COPYRIGHT PAGE *"Copyright 1962, F. R. Scott | Distributed by Peter Martin Books | 896 Queen Street West, Toronto 3, Canada | & | Fomac Limitée | 1029 Beaver Hall Hill, Montréal, Canada | Design & typography Takao Tanabe | Printed in Canada by Morriss Printing Company Ltd, Victoria BC".*
SIGNED *tp in blue ink, "Anne Hébert".*
Bilingual edition with the French originals in blue ink on versos (possibly inspiring the blue titles in the Contact Press edition). With an introductory note from the translator beginning, "I translated these poems because I thought them representative of the best work of the two French-Canadian poets I most admire." Includes nine poems by Hector de Saint-Denys Garneau & nine by his cousin Anne Hébert (six from Le Tombeau des Rois*). Toned jacket lightly worn with a tiny spot on face; uncommon thus signed by Hébert.*
NOTE *both authors were born in the same house, living together for three years. Ray Souster had asked Scott to preview Peter Miller's translation, on the basis of this book (19 May 1965).*

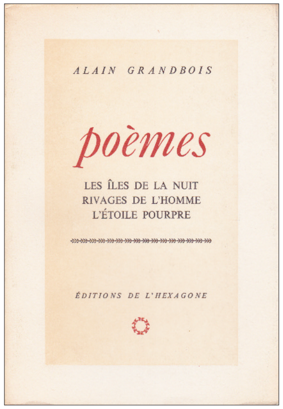




1963

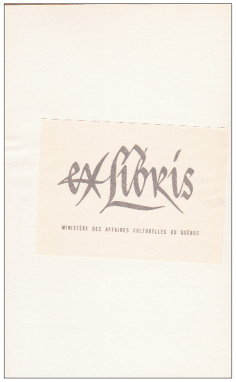
A39 | *Sun-Stone* | *October 1962*

199 **OCTAVIO PAZ | EL DÍA EN UDAIPUR | Madrid – Palma de Mallorca | MCMLXIII [from cover]**
[4pp] foliated [343]–346; sewn in letterpress card covers with yapp edges; 197 × 140 mm pamphlet.
COLOPHON *"De «Papeles de Son Armadans», no XC. Setìembre de 1963. | Tirada aparte de cincuenta | ejemplares numerados. | Ej no ["16", machine-numbered]".*
PRESENTATION COPY *inscribed above the colophon in blue ink, "A Peter Miller, | con un abrazo fantasmal, | Octavio Paz | Delhi, a 22 de noviembre de 1963".*
First separate edition of this poem issued as a limited offprint from Papeles de Son Armadans 90 (September 1963); copy 16/50. As new save for a slight bump at upper tip (WorldCat locates a single copy only).



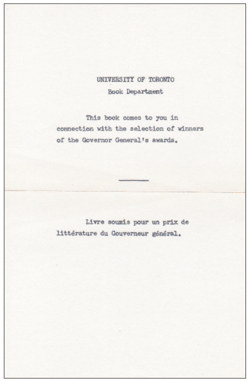
A46 | *Selected Poems of Alain Grandbois* | *November 1964*

200 **ALAIN GRANDBOIS | *poèmes* | LES ÎLES DE LA NUIT | RIVAGES DE L'HOMME | L'ÉTOILE POURPRE | ÉDITIONS DE L'HEXAGONE | MONTRÉAL**
256pp (last leaf blank) sewn in eight gatherings glued into printed card covers with flaps; 193 × 133 × 18 mm.
COLOPHON *"Il a été tiré de cet ouvrage, | composé en "Times" corps 12, | 1500 exemplaires | sur papier coquille blanc. | En outre, hors commerce, | un tirage de 26 exemplaires | sur papier Rolland De Luxe | marqués de A à Z | et un tirage de 50 exemplaires | sur papier Japon Laurentic | numerotés de 1 à 50, | reliés plein cuir. | Achevé d'imprimer | sur les presses de | Thérien Frères (1960) Limitée, | à Montréal | le 10 juillet 1963, | pour le compte des | Éditions de l'Hexagone."*
An omnibus edition of the author's three published collections of poetry, issued in a total edition of 1576 copies; awarded the fourth Québec-Paris Prize (1963) & first Molson Prize (1964). With bookplate on verso of first blank: "ex Libris | Ministère des Affaires Culturelles Québec"– early in the history of Québec's Ministry of Cultural Affairs, established in 1961. An unread copy in toned covers (showing that the book had been on display).
NOTE *Newman & Stratford's* Bibliography of Canadian Books in Translation *cites this volume among those from which Peter Miller drew his texts (p7). "Il a une aversion des mondanités, des salons bourgeois, des prix littéraires et des rencontres d'écrivains. Il ne croit à rien ni à personne, il pense par lui-même (Gaston Miron sera son éditeur). Il aime parler de grands espaces et de ses expériences personnelles [Hexagone archives]."*



201 **ALAIN GRANDBOIS | *poèmes* | LES ÎLES DE LA NUIT | RIVAGES DE L'HOMME | L'ÉTOILE POURPRE | ÉDITIONS DE L'HEXAGONE | MONTRÉAL**
256pp (last leaf blank) sewn in eight gatherings glued into printed card covers with flaps; 193 × 133 × 18 mm.
COLOPHON *"Il a été tiré de cet ouvrage, | composé en "Times" corps 12, | 1500 exemplaires | sur papier coquille blanc. | En outre, hors commerce, | un tirage de 26 exemplaires | sur papier Rolland de Luxe | marqués de A à Z | et un tirage de 50 exemplaires | sur papier Japon Laurentic | numerotés de 1 à 50, | reliés plein cuir. | Achevé*

d'imprimer | sur les presses de | Thérien Frères (1960) Limitée, | à Montréal | le 10 juillet 1963, | pour le compte des | Éditions de l'Hexagone."
PRESENTATION SLIP *"University of Toronto | Book Department | This book comes to you in | connection with the selection of winners | of the Governor General's awards. | Livre soumis pour un prix de | littérature du Governeur général."*
Another copy with presentation slip laid in, concerning the author's award of the first Molson Prize for the Arts (1964) administered by the Canada Council. As new.


UNIVERSITY OF TORONTO
Book Department

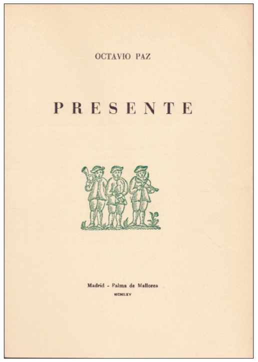
This book comes to you in
connection with the selection of winners
of the Governor General's awards.

Livre soumis pour un prix de
littérature du Gouverneur général.

1965

A39 | *Sun-Stone* | *October 1962*

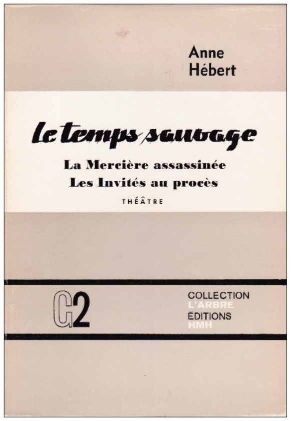
202 **OCTAVIO PAZ | PRESENTE | Madrid – Palma de Mallorca | MCMLXV [from cover]**
[8pp] foliated [39]–44, [ii, blank]; sewn in letterpress card covers with yapp edges; 196 × 140 mm pamphlet.
COLOPHON *"De «Papeles de Son Armadans», no* CXV. *Octubre de 1965. | Tirada aparte de cincuenta | ejemplares numerados. | Ej no* ["39", *machine-numbered*]".
PRESENTATION COPY *inscribed above the colophon in blue ink, "A Peter Miller, | su amigo, | Octavio Paz | Delhi, a 8 de enero de 1966".*
First edition of this gathering of five poems issued as a limited offprint from Papeles de Son Armadans 90 (October 1965); copy 39/50. As new save for a slight bump at upper tip (WorldCat locates two copies).

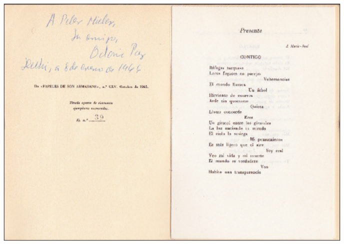

OCTAVIO PAZ
PRESENTE
Madrid - Palma de Mallorca
MCMLXV

1967

A52 | *The Tomb of the Kings* | *spring 1967*

203 **Anne Hébert | LE TEMPS SAUVAGE | LA MERCIÈRE ASSASSINÉE | LES INVITÉS AU PROCÈS | THÉÂTRE | COLLECTION L'ARBRE VOLUME G-2 | ÉDITIONS HMH | MONTRÉAL 1967**
192pp sewn in twelve gatherings glued in printed card covers; 199 × 138 × 11 mm.
COPYRIGHT PAGE *"Tous droits réservés, Ottawa, 1967 | Copyright 1967, by Editions HMH, Ltée".*
COLOPHON *"Achevé d'imprimer | sur papier | Rolland | Zéphyr Antique | des papeteries | Rolland Ltée | sur les presses | de l'imprimerie | Yamaska Incorporée | de Saint-Hyacinthe | le vingt-septième jour | d'avril | mil | neuf | cent | soixante | sept".*
The author's sixth book, a collection of three plays; issued Centennial year (alongside Peter Miller's translation of The Tomb of the Kings*). Repeatedly reprinted, the first printing remains elusive (WorldCat tracing 8 copies). Ink name on flyleaf, else a tight clean lovely copy.*
NOTE *Hébert received the third Canada Council Molson Prize for the Arts (1967).*


Anne
Hébert
Le temps sauvage
La Mercière assassinée
Les Invités au procès
THÉÂTRE
G2
COLLECTION
L'ARBRE
ÉDITIONS
HMH



A Peter Miller,
su amigo,
Octavio Paz
Delhi, a 8 de enero de 1966

De «PAPELES DE SON ARMADANS», n.º CXV. Octubre de 1965.

Tirada aparte de cincuenta
ejemplares numerados.

Ej. n.º 39

Presente

A Marie-José

CONTIGO

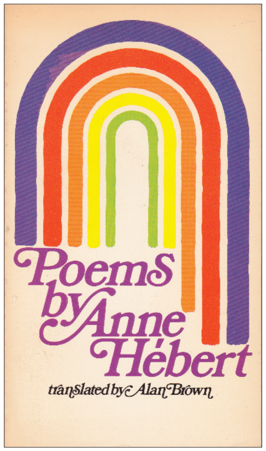
Ráfagas turquesa
Loros fugaces en parejas
Vehemencias
El mundo llamea
Un árbol
Hirviente de cuervos
Arde sin quemarse
Quieta
Llama concorde
Eros
Un girasol entre los girasoles
La luz meciendo tu mirada
El cielo la sosiega
Mi pensamiento
Es más ligero que el aire
Soy real
Veo mi vida y mi muerte
El mundo es verdadero
Veo
Habito una transparencia

1975

A52 | *The Tomb of the Kings* | *spring 1967*

204 ***Poems* | *by* | *Anne* | *Hébert* | *translated by Alan Brown* | Musson Book Company | Don Mills, Ontario**

[96pp]: xii, 84 (last four leaves blank); perfectbound in illustrated card covers ($5.95 rear); 228 × 133 × 8 mm.
COPYRIGHT PAGE *"Original French edition copyright © Editions du Seuil 1960 | English translation copyright © Musson Book Company 1975 | … | First published in 1975 by | Musson Book Company | 30 Lesmill Road, Don Mills, Ontario |* ISBN *0-7737-1007-8 paper |* ISBN *0-7737-0022-6 cloth | Printed and bound in Canada | 1 2 3 4 5* BP *79 78 77 76 75".*
Paper issue of Alan Brown's translation of the author's Governor-General's Award-winning collection (including all of Le Tombeau des Rois, *pp1–41); English only. Tight & clean; as new.*
NOTE *winner of the Canada Council Translation Award (1974), Alan Brown – literary editor of the short-lived but well-loved progressive quarterly Here & Now (1947–9) – was at the time, Director (1973–9) of Radio Canada International out of Montreal, the CBC's foreign broadcast division.*

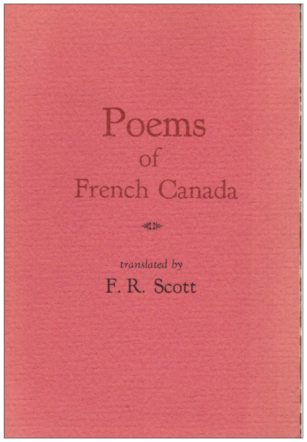


1977

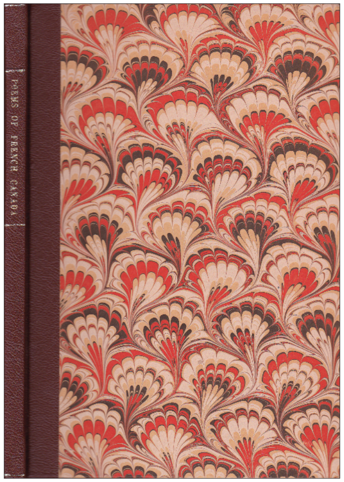
A52 | *The Tomb of the Kings* | *spring 1967*

205 **Poems | *translated by* | F.R.Scott | of | French Canada | Blackfish Press 1977**

[80pp]: [vi], viii, 66 deckled stock (last two leaves blank); perfectbound in letterpress card covers with yapp fore-edges; 226 × 155 × 7 mm.
CONTENTS *Marc Lescarbot; Jean Narrache; St-Denys Garneau; Anne Hébert; Gilles Hénault; Roland Giguère; Fernand Ouellette; Jean-Guy Pilon; Jacques Brault; Pierre Trottier.*
COLOPHON "Poems of French Canada *was set in 10 Pt | Century type. The trade edition of 1500 | copies was printed on Byronic text brocade | Grey paper. An edition of 100 signed | & numbered copies was printed on Cortlea | Ivory text and 38 signed & numbered copies | in slipcase were printed on Lugo Grey | Grandee text and handbound in the | Japanese manner in handmade yuezen paper. | (19 copies in black pattern, 19 copies in red pattern). | Designed & Printed by Brett & Safarik | at White Rock by the sea. | Copyright © 1977 F.R.Scott | Made in British Columbia | Without Government Funding | Blackfish Press | 1851 Moore Ave | Burnaby BC Canada".*
Paper issue of Scott's expanded volume of translations from Québecois poets, printed red & black throughout by Allan Safarik & Brian Brett. As new, save for fading to covers about the perimeter.
NOTE *Scott's 6pp Preface includes a snapshot of his legendary salon at 451 Clarke Avenue, Westmount: "In the mid-1950s I used to invite to my house small groups of French and English language poets to meet together informally. Despite the language problem – there were unilinguals on both sides – we had many lively interchanges. I remember Louis Portugais, then editor of Hexagone publications, after reading T.S. Eliot's translation*



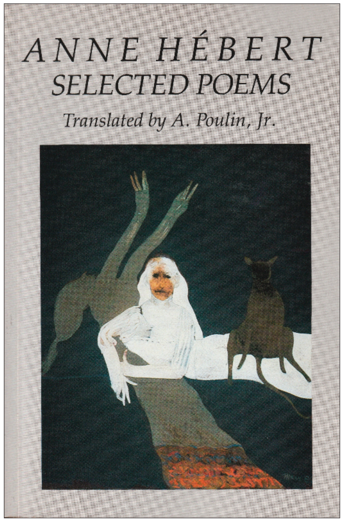
of St Jean [sic] Perse's Anabase, *looking up and saying to me, "It's very bad'; and Gaston Miron describing to us, as he sat in my tall rocking chair, how he had virtually started a new movement among the younger French poets in Montreal by inviting to his rooms one evening some seventeen of them whose poems he had noticed in various magazines & newspapers, knowing that most of them had so far been strangers to one another. They left enthused [p v]." He adds, "Anne Hébert was a poet I met often and greatly admired; it might be said that my reading and translating of her poetry was the main incentive which led me on to the other Quebec poets." Including all the poems from his earlier volume,* St-Denys Garneau & Anne Hébert *(1962: Klanak Press) with "minor revisions". The volume was awarded the third Canada Council Translation Prize (established 1974).*



1979

A52 | *The Tomb of the Kings | spring 1967*

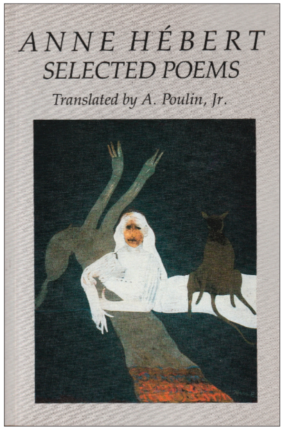
206 **Poems | *translated by* | F.R.Scott | of | French Canada | Blackfish Press 1977**
[80pp]: [vi], viii, 66 deckled stock (penultimate leaf blank); casebound brown Ingres endleaves in quarter-leather marbled boards, gilt-stamped along spine with gilt leather spine label; 231 × 158 × 9 mm.
CONTENTS *Marc Lescarbot; Jean Narrache; St-Denys Garneau; Anne Hébert; Gilles Hénault; Roland Giguère; Fernand Ouellette; Jean-Guy Pilon; Jacques Brault; Pierre Trottier.*
COLOPHON "Poems of French Canada *was set in 10 Pt | Century type. The trade edition of 1500 | copies was printed on Byronic text brocade | Grey paper. An edition of 100 signed | & numbered copies was printed on Cortlea | Ivory text and 38 signed & numbered copies | in slipcase were printed on Lugo Grey | Grandee text and handbound in the | Japanese manner in handmade yuezen paper. | (19 copies in black pattern, 19 copies in red pattern). | Designed & Printed by Brett & Safarik | at White Rock by the sea. | Copyright © 1977 F.R.Scott | Made in British Columbia | Without Government Funding | Blackfish Press | 1851 Moore Ave | Burnaby BC Canada".*
JUSTIFICATION LEAF *"This is number ["32" in blue ink] of 100 copies | [signed in black ink "F.R.Scott]." Deluxe issue in boards. As new.*
NOTE *binding of this issue delayed its release until 1979.*



1988

A52 | *The Tomb of the Kings | spring 1967*

207 **Anne | Hébert: || Selected Poems | *Translated by* | *A. Poulin, Jr* | Stoddart [title-spread]**
[160pp]: [ii], 158; perfectbound in illustrated card covers; 228 × 151 × 12 mm.
COPYRIGHT PAGE *"French texts from* Poèmes *by Anne Hébert copyright © 1960 by Éditions du Seuil and | reprinted with the permission of Éditions du Seuil, Paris. Uncollected French poems | copyright © 1964, 1969, 1972 and 1987 and 1988 by Anne Hébert. All translations | copyright © 1980, 1987 and 1988 by A. Poulin, Jr | … | Published in 1988 by | Stoddart Publishing Co Limited | 34 Lesmill Road | Toronto, Canada | M3B 5T6 | Published*



in the United States by | BOA Editions, Ltd | 92 Park Avenue | Brockport, New York 14420 | USA | … | ISBN *0-7737-5174-2 | … | Cover Design: Daphne Poulin | Cover Painting: 'Katrin and Her Cat #2' by Robert Mars; from the private | collection of Mr & Mrs J. Godfrey Crowe. | Printed in Canada".*

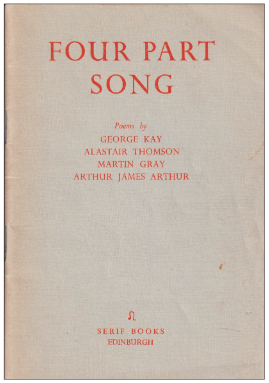
The scarce Canadian edition of this bilingual selection with French en-face (originally published in 1987 by BOA Editions). As new, with a small remainder mark on bottom edge.

NOTE *includes 16 of the 27 poems from* Le Tombeau des Rois. *Author's photo rear by Ulf Andersen; with cover blurb by Margaret Atwood. Concluding with a 2pp Bibliography & 9pp Afterword by Maine native, poet, editor & translator, Alfred Poulin Jr (1938–96), founding editor & publisher of BOA Editions, Brockport. The lower cover also characterizes the book as "the first bilingual collection of poetry by this major world poet & Canada's most important French poet of the 20th century" ignoring Peter Miller's bilingual edition of* The Tomb of the Kings *(1967: Contact Press), though it's listed as the fifth volume of her poetry in the bibliography. Curious that the far scarcer Canadian edition of the present collection wasn't produced from American sheets, considering the priority of the US edition.*

SECTION E: BOOKS REPRESENTED BY CONTACT PRESS

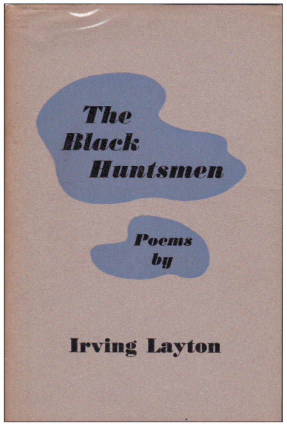
1950

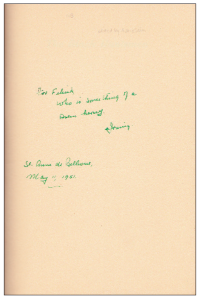
208 **FOUR PART | SONG | Poems by | GEORGE KAY | ALASTAIR THOMSON | MARTIN GRAY | ARTHUR JAMES ARTHUR | SERIF BOOKS | EDINBURGH**
48pp stitched in printed card covers; 184 × 124 mm pamphlet.
COPYRIGHT PAGE *"First published 1950 | Serif Books Ltd | 53 George Street | Edinburgh | Printed in Great Britain by The Stanley Press, Edinburgh".*
First book for Martin Gray, issued in an undisclosed edition of 350 copies (paid for in equal shares of $50 by the poets, under the direction of the publisher). Includes eight poems by Gray (pp31–40), the fifth of which, 'Windrain', bears three ink emendations by the author. This Scottish literary renaissance press was presided over by the all-but-forgotten Joseph Mardel, subject of Duncan Munro Glen's In Search of Serif Books, the Stanley Press & Joseph Mardel *(2006: Akros). A nice copy of this highly elusive collection, with holograph corrections.*
NOTE *Born in England, James Martin Gray (1930–2020) moved to Toronto in 1952 where he worked as an editor at Gage Publishing (1952–4). One of the thirty or so in attendance at the Toronto launch of* Cerberus *(Society of Friends House, 14 November 1953), he contributed a poem to the final issue of Contact (early 1954) & very likely provided Souster with copies of* Four Part Song *for sale through the press. His later Serif Books volume was duly advertised in Combustion 8, while the demise of Contact shortly after they met, precluded reference to the earlier title in its final pages. Subsequently teaching in Jamaica (1954–7), Manchester (1959–61), London (1961/2), at McMaster University (1962–7) & the universities of Saskatchewan (1973/4) & Guelph (1977/8), he would establish himself as an authority on Tennyson's* Idylls of the King *with the publication of* Thro' the Vision of the Night *(1980: McGill-Queen's) & his annotated edition of the cycle (1983: Penguin / Yale). Returning to Toronto (1984–9), he reconnected with Souster, giving readings of his new poems (27 March) & those of George Whipple (21 May) in the series coordinated by Ray at Letters (1985). He went on to publish numerous volumes of poetry from his final home in Victoria.*

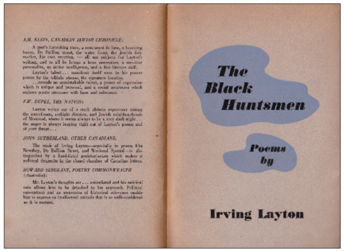

FOUR PART
SONG
Poems by
GEORGE KAY
ALASTAIR THOMSON
MARTIN GRAY
ARTHUR JAMES ARTHUR
SERIF BOOKS
EDINBURGH

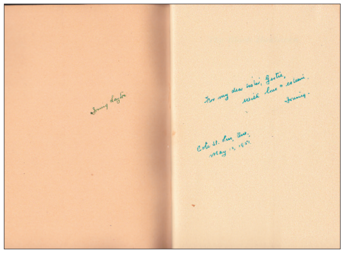
1951

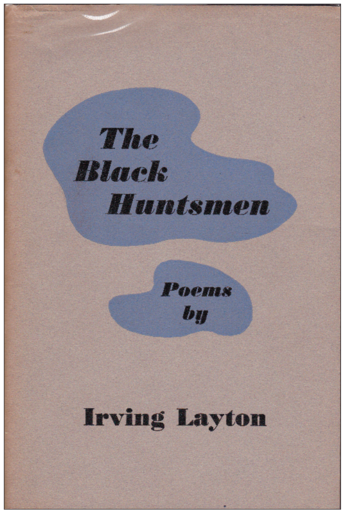
209 ***The Black Huntsmen | by | Irving Layton***
[60pp]: [ii], 58 (last leaf blank); stitched in plain card covers in a letterpress jacket; 230 × 153 × 5 mm.
COPYRIGHT PAGE *"I have included several poems which have appeared in earlier | collections; which [sic] the exception of De Bullion Street and The Swim- | mer, they have all been revised in some degree. I wish to thank those | friends who have given me advice and criticism; and especially A.M. | Klein. | Copyright, 1951, by Irving Layton".*
PRESENTATION COPY *inscribed flyleaf in green ink, "For Felicia, | who is something of a | poem herself. | Irving. | St Anne de Bellevue, | May 11, 1951."*
First issue of the author's third book (with cover by Betty Sutherland), printed by Réal Lucas in an edition of 300 self-published copies. Inscribed to Felicia Grey, sister of Montreal lawyer Sigmund Grey (1919–2017) father of Julius Grey, Law Professor at McGill (1977–2002). She was married to Israel Karp of Karp Management. Later


The
Black
Huntsmen
Poems
by
Irving Layton





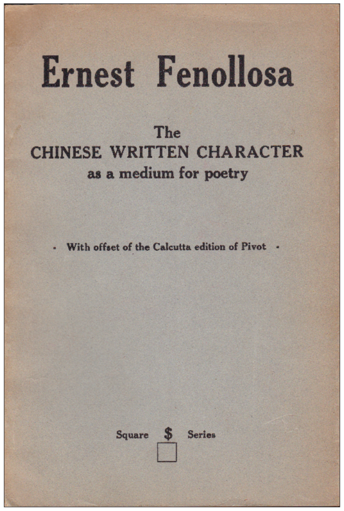




expanded with the addition of 12 extra poems (12pp inserted in the centre of the book between pages 28 & 29 with an added note rear, p56). A lovely copy (WorldCat tracing only 29 survivors from both issues).
NOTE *in Contact 4 (August 1952):* "The Black Huntsmen: *selected poems by Irving Layton, including many new poems hitherto unpublished. 55 pages, with cover by Betty Sutherland. This is one of the most controversial volumes of verse ever published in Canada. Read it and find out why. Each $1.00." Subsequent note in Contact 5 (November 1952):* "The Black Huntsmen: *selected poems by Irving Layton, a poet often damned or simply ignored by the critics. This book will convince the discriminating that when a more important verdict is rendered, Layton's place in Canadian poetry will be high indeed. Read it and see why. $1. postpaid". Some copies bear the imprint of Contact Press (added on tp), which – considering the page count in the former ad – suggests that the second issue with extra leaves wasn't produced until 1953, presumably when Layton returned to Vaudreuil to have his next book printed,* Love the Conqueror Worm *(February 1953). Having attended Macdonald College in St Anne de Bellevue (1934–6) Layton was likely already familiar with Vaudreuil 15 minutes away across Pont Taschereau – if not, the printship of Réal Lucas (& may have recommended it to John Sutherland when he gave up printing the issues of Northern Review himself). The ad for the shop in Dorion's La Presqu'ile* VOL II NO *2 (13 fevrier 1953) refers to it as Imprimerie Vaudreuil (telephone 825). Réal Lucas (27 June 1903 – 7 July 1992) married Simone Dumberry (1913–2011) 1 September 1941, the printshop in the basement of their duplex at 25, rue Ste-Angélique. Their son Michel worked with him in the 60s but by 1972, Réal is no longer identified in the records as a printer. He died north of Montreal in Sainte-Agathe-des-Monts (Les Laurentides), the boyhood home of Gaston Miron. Notice is also taken of John Metcalf's copy of the second issue of* The Black Huntsmen *with holograph review slip in Raymond Souster's hand & the Contact Press imprint & address written by Souster at the foot of the title-page. As the present copy inscribed at St Anne de Bellevue is dated 11 May 1951 & the copy presented to his sister Greta was inscribed at Côte-Saint-Luc the following day, it may be that Layton had driven to Vaudreuil on the 11th to collect the completed edition of his third book, stopping in at his old alma mater Macdonald College – where Betty Sutherland had held an exhibition the previous year – on their way back home to Kildare Road in Côte-Saint-Luc. The exhibition had been arranged by her close friend Phyllis Webb, then secretary to the principal at Macdonald College, who had also organized a show for another dear friend, Marian Scott (together with Pierre Gauvreau).*

210 ***The Black Huntsmen | by | Irving Layton***
[60pp]: [ii], 58 (last leaf blank); stitched in plain card covers in a letterpress jacket; 230 × 153 × 5 mm.
COPYRIGHT PAGE *"I have included several poems which have appeared in earlier | collections; which [sic] the exception of De Bullion Street and The Swim- | mer, they have all been revised in some degree. I wish to thank those | friends who have given me advice and criticism; and especially A.M. | Klein. | Copyright, 1951, by Irving Layton".*
PRESENTATION COPY *inscribed flyleaf in ultramarine ink, "For my dear sister, Gertie, | with love & esteem, | Irving. | Cote St. Luc, Que. | May 12, 1951."*
First issue of the author's third book (with cover by Betty Sutherland), printed by Réal Lucas in an edition of 300 self-published copies. Inscribed to his eldest sister Gazella Lazarovitch Goldberg (known as Greta or Gertie) & signed again inside the upper cover in darker ink, "Irving Layton". A lovely copy.

NOTE *“To Gertie and Esther, busy raising their young families, Issie was a curse, filling the heads of their young children with inflammatory, irreligious thoughts, not to mention talking them out of their spending money and their treats. The further away he was kept, the better. Gertie, especially, was vigilant, for Issie practically had adopted her eldest son, Vehlvel (so-named for her mother’s father, Vehvel Moscovitch), “Bill,” as he came to be called. On Saturday mornings the two would be off – Issie a mere four years older than his younger, look-alike nephew Bill – to Diamond’s Book Store on La Gauchetière, where the clean-shaven Jewish owner [Archie Diamond] regularly offered advice to Issie, who regularly persuaded his nephew to “share” his weekly allowance to buy the Nation or the New Republic [Elspeth Cameron,* Irving Layton: A Portrait, *pp53/4].” Vehlvel (Bill) Goldberg (1916–2000) would later meet Ray Souster at the RCAF base in Sydney, Nova Scotia (June 1942) where, together with David Mullen, they mimeographed the first of ten issues of their magazine Direction (November 1943) – the others produced by Bill in Port-Aux-Basques, Newfoundland (April 1944 – February 1946). He later changed his name to Bill Goodwin, became a teacher at Champlain College in Montreal in the 1970s & fathered novelist & poet Daniel Goodwin, author of* Sons & Fathers *(2014: Leith) &* The Art of Being Lewis *(2019: Cormorant).*


Ernest Fenollosa
The
CHINESE WRITTEN CHARACTER
as a medium for poetry
· With offset of the Calcutta edition of Pivot ·
Square $ Series

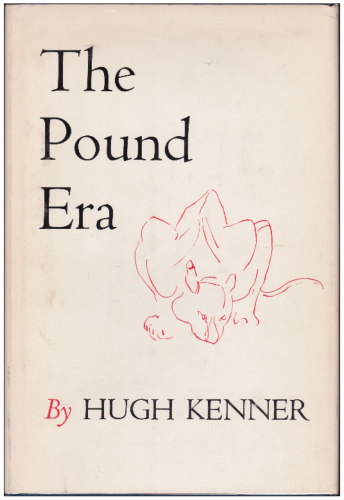
211 **CONFUCIUS | *The Unwobbling Pivot & | The Great Digest | Translated by* | EZRA POUND | *With notes and commentary on the text and the ideograms | together with Ciu Hsi’s “Preface” to the Chung Yung | and Tseng’s commentary on the Testament***

96pp side-stapled in eight gatherings glued into letterpress card covers with flaps; 210 × 142 × 5 mm.

COVER TITLE “Ernest Fenollosa | The | CHINESE WRITTEN CHARACTER | as a medium for poetry | With offset of the Calcutta edition of Pivot | Square $ Series”.

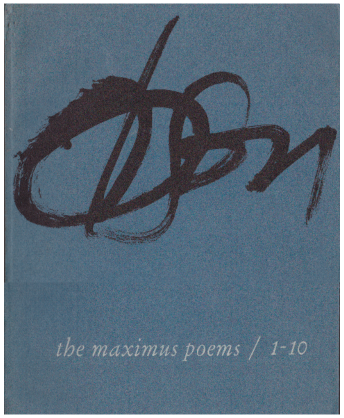
First thus (the initial work on pp3–49), issued in the Square Dollar Series from Washington DC*, 14 July 1951* [GALLUP A58 note]. *This copy is stamped rear with the imprint of* “JOHN KASPER Publisher | Box 552, GPO, NY 1, NY”. *A very good copy with light wear at extremities of spine & toning to perimeter of covers.*

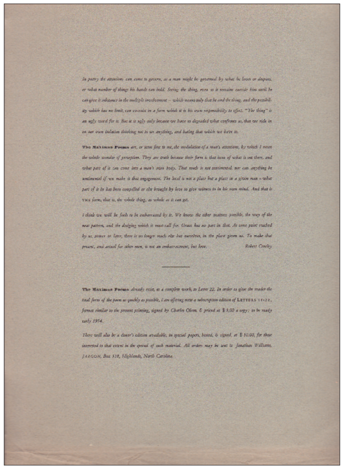
NOTE *two others besides Louis Dudek visiting Pound in St Elizabeth’s, were John Kasper & David Horton. “Old friends came to ‘St Liz,’ new friends came, bluestockings came, the unfledged came, cranks came. He tended to be vulnerable to the cranks because they were prepared to act, and sometimes their actions could be guided. It was not an established publisher that finally issued* Confucius *at a dollar, bound with Fenollosa’s Essay; it was John Kasper & David Horton, bringing to the service of a man who had struggled with printers all his life the discovery that the cheap new offset process made it unnecessary to set type anew. At moments when everyone was jumpy about ‘public opinion’ his association with Kasper did Pound no good at all, but the ‘Square Dollar’ Fenollosa (with* Pivot *and* Digest*) and the ‘Square Dollar’* Analects *(offset from* The Hudson Review*) were the only editions of these texts a person could buy for years and years [Hugh Kenner,* The Pound Era*, p509].” An asylum inmate at St Elizabeth’s Hospital in Washington (21 December 1945 – 6 May 1958), Ezra Pound returned Dudek’s initial overture, 1 June 1949, which led to him visiting. Pound extended introductions to the work, & in some cases the person, of “Cid Corman, Paul Blackburn, Marianne Moore, William Carlos Williams, result[ing] in contacts and discussions important to Dudek’s development as a poet and to his writing the new kind of poetry he felt was necessary. As well, when the Dudeks travelled to Europe for the first time in 1953, Pound gave Dudek a list of literary figures to call on. ‘I made efforts to reach all these people, but of the lot Christopher Logue, English poet*


The
Pound
Era
By HUGH KENNER

then living in Paris, Peter Russell, the editor of Nine, and Jerzy Niemojowski became good friends. Logue introduced us to Alexander Trocchi and the group around Merlin, as well as to the writings of Samuel Beckett… Niemojowski brought us in contact with Czeslaw Bednarchyk and the Poets' and Painters' Press in London, which printed most of the Contact Press books for a number of years' [*Stromberg-Stein,* Louis Dudek, *p40*].”

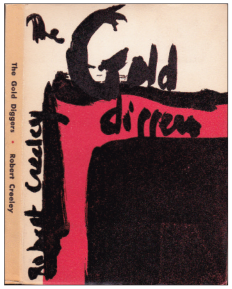
1953





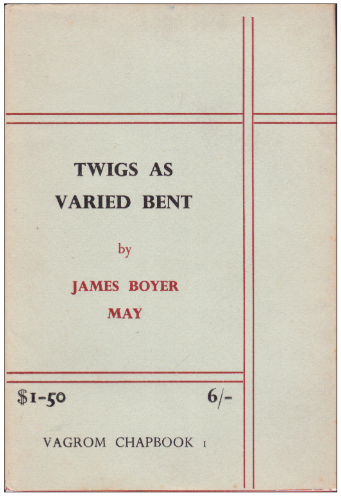
212 **THE MAXIMUS | POEMS / 1–10 | *Charles Olson* | Jonathan Williams • Publisher | Stuttgart • 1953 [title-spread]**
[56pp]: [viii], 48; sewn in seven gatherings glued in unprinted card covers with the printed jacket glued over at the unprinted flaps; 308 × 235 × 5 mm.
COLOPHON *“edition of 300 by | Dr Camtz'sche Druckerei, | Stuttgart-Bad Cannstatt, Germany. | summer 1953 | designed & published by | Jonathan Williams | Jas* [*sic*] *Jargon 7”.*
The author's eighth publication, printed on yellow mould-made stock watermarked with the image of a cock. Enclosing a broadside introduction by Robert Creeley – 'place' within, as 'form' – together with a prospectus for the subsequent series of twelve Letters *11–22 (scheduled for early 1954). Minor loss at lower tip of jacket with slight wear at spine ends; the broadside with two closed tears at foot (WorldCat tracing 45 copies).*
NOTE *there was also a deluxe issue of 50 signed numbered copies in slipcase.*

1954

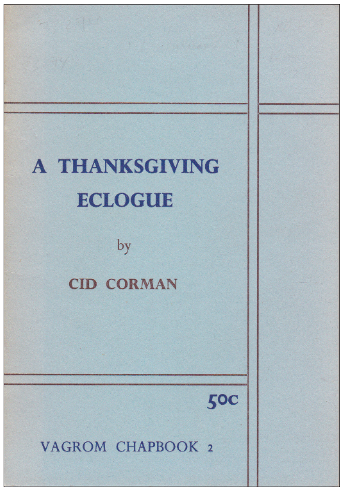


213 **Robert Creeley | The Gold Diggers | The Divers Press | 1954**
144pp sewn in nine gatherings glued in plain card covers with yapp edges enclosed in an illustrated French-style jacket (1.25 on flap); 173 × 126 × 11 mm.
COLOPHON *“This book was handset in | Bodoni and Futura types | and printed by Mossèn | Alcover in Palma | de Mallorca | February 1954 | cover by René Laubiès* [*all in smallcaps*].”
SIGNED *in black ink beneath his name on tp.*
The author's fourth book & first collection of stories, produced in an edition of 500 “outsize pocket-book” copies [NOVIK A4]. *As new; exceptional thus.*
NOTE *Novik's collation is wrong (“3–141, [1] pp”); the book has a preliminary blank leaf, which in some cases may have been folded under the upper flaps of the jacket. Later issued with five additional stories as* The Gold Diggers and Other Stories *(22 July 1965: John Calder; 28 September 1965: Scribner). “The other day I went down to the customs here to collect your book,* The Gold-Diggers. *Had a hard time persuading the false teeth and moustache of the clerk in charge I wasn't importing a new and dangerous kind of pornography into the country. Despite my urgent pleas and representations on behalf of 'cultural exchange' etc, he stuck to his guns and insisted I had to pay the tax of 10% on the price of each book – and there are about 40 of them* [*Irving Layton to Robert Creeley, 7 October 1954,* The Complete Correspondence, *p152*].” *There were in fact 25 copies (together with 25* Mayan Letters *by Charles Olson) sent from Black Mountain College, 22 September (as reported by Creeley, 28 October*

1954, op cit, p173). Finally released from Customs early November, Layton began distributing the books to stores for $1.25 less 40%. "You'll be glad to hear I sold 15 copies of the GD*. But the douane cost me $3.40. Miss Baker [at Black Mountain College] put the absurdly low price of $1.50 per parcel of 13 books, and the customs officials thought it too ridiculous and charged me ten percent on the wholesale price of the book [Irving Layton to Robert Creeley, 28 November 1954, op cit, p183]."*



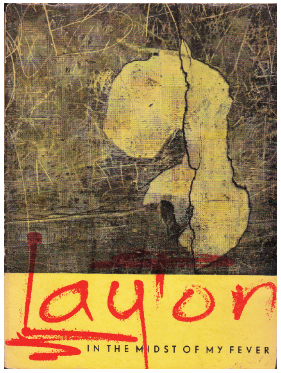
214 **TWIGS AS VARIED BENT | (The Recent Part of Little Magazines in Literature) | by James Boyer May | Corona, New York, USA | SPARROW MAGAZINE | Vagrom Chapbooks (No 1) | Represented in United Kingdom by VILLIERS PUBLICATIONS**
80pp (last leaf blank) sewn in five gatherings bound with plain endleaves in rust linen gilt-stamped along spine, in a light paper jacket printed only on the front; 191 × 131 × 8 mm.
COPYRIGHT PAGE *"Copyright by | James Boyer May | First published 1954 | … | Printed in Great Britain by Villiers Publications | Holloway, London | for Felix N. Stefanile, Editor,* SPARROW MAGAZINE*".*
The author's contemporary survey, including a relatively early reference to Contact (p35). An exceptionally lovely copy in intact jacket; uncommon thus (considering its fragility).
NOTE *"Origin also to marked degrees inspired the Canadian magazine, Contact and Civ/n, and influenced the British Artisan." Poet James Boyer May (1904–81) was custodian of the underground agora, Trace Magazine (1952–70).*

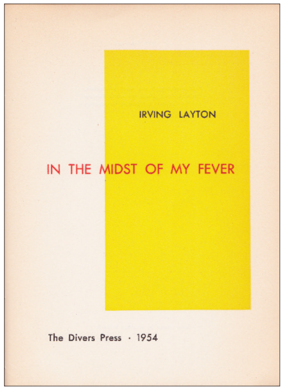


215 **A THANKSGIVING ECLOGUE | *from* Theocritus | CID CORMAN | All rights reserved to the author | *A Thanksgiving Eclogue* was originally published by The | Bridge. | The Vagrom Chapbooks are published by THE SPARROW | Magazine, 111–13 38th Avenue, Corona 68, NY, Felix N. | Stefanile, Editor**
8pp stitched in letterpress card covers (50¢ on face); 180 × 125 mm pamphlet.
IMPRINT *"printed at the press of Villiers Publications | Holloway, London, England".*
The author's first commercial title (preceded by the privately issued Subluna, *1944); published in 1954 as Vagrom Chapbook 2 in a presumed edition of 250 copies. Subscribed beneath the poem, "Cid Corman | March 18, 1954". A lovely copy, lightly sunned along spine (WorldCat tracing 45).*
NOTE *edited by Selma & Felix Stefanile (1920–2009) Sparrow ran 65 issues (January 1954 – September 2000). The projected justification is in part informed by the known limitation of later Vagrom Chapbooks – Corman's subsequent title,* The Precisions, *1955: Chapbook 4, limited to 250 (with 62 traced in WorldCat). Cid Corman (1924–2004) hitchhiked to Toronto in July 1953 to stay with Ray Souster, who took him to meet University of Toronto librarian Margaret Avison. The ninth issue of his magazine Origin (begun spring 1951) had just been published (spring 1953) & he was on the hunt for talent. "We met at her very modest room near the University of Toronto campus (2 Washington Avenue #4), she may have had two small rooms – but we sat – Ray Souster and I – in a room that held her cot-like bed; it was almost military in its simplicity [Corman, 'Dear Margaret' in* "Lighting Up the Terrain": The Poetry of Margaret Avison *edited by David Kent, 1984:* ECW *press, p3]." On returning to Boston he invited her submission but rejected the poems, resulting in her refusal to make any further*

submissions for two years. But eventually, the last issue in the first series (#20) featured her 11pp poem ‘The Agnes Cleves Papers’ (winter 1957) followed by 21 of 64 pages in the second issue featuring her work (2:4, January 1962). One of Corman’s foremost ‘finds’, her work became widely known through this association with Origin & Souster’s tireless promotion of her talent.

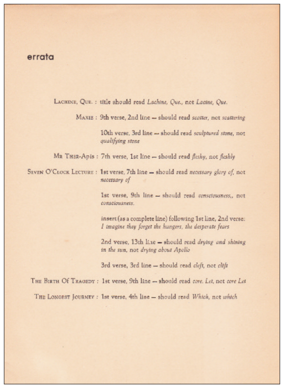
216 IRVING LAYTON | IN THE MIDST OF MY FEVER | The Divers Press • 1954




IRVING LAYTON

IN THE MIDST OF MY FEVER

The Divers Press · 1954


errata

Lachine, Que. : title should read *Lachine, Que.*, not *Lacine, Que.*

Maxie : 9th verse, 2nd line — should read *scatter*, not *scattering*

10th verse, 3rd line — should read *sculptured stone*, not *qualifying stone*

Mr Ther-Apis : 7th verse, 1st line — should read *fleshy*, not *fleshly*

Seven O’Clock Lecture : 1st verse, 7th line — should read *necessary glory of*, not *necessary of*

1st verse, 9th line — should read *consciousness,*, not *consciousness.*

insert (as a complete line) following 1st line, 2nd verse: *I imagine they forget the hungers, the desperate fears*

2nd verse, 13th line — should read *drying and shining in the sun*, not *drying about Apollo*

3rd verse, 3rd line — should read *cleft*, not *clėft*

The Birth Of Tragedy : 1st verse, 9th line — should read *core. Let*, not *core Let*

The Longest Journey : 1st verse, 4th line — should read *Which*, not *which*

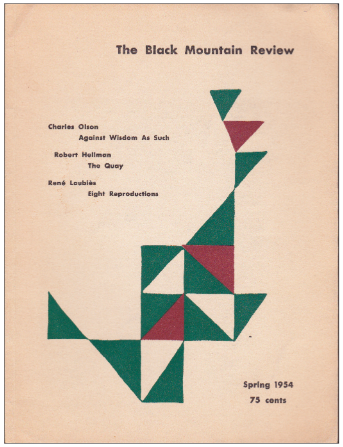
[44pp] last leaf blank; sewn in two gatherings glued into plain black card covers with jacket glued on at flaps; 227 × 170 × 4 mm.

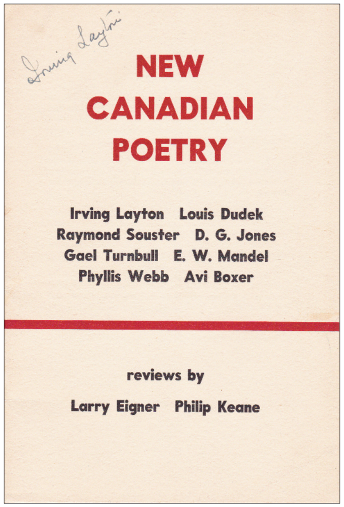
COLOPHON *“This book was handset in Menhart | & Semi-Futura types and | printed by Muntaner in | Palma de Mallor- | ca February | 1954* [*all in smallcaps*].”

The author’s fifth book, published in Bañalbufar, Mallorca, Spain by Robert Creeley in an edition of 500 copies (though 750 were ordered, leaving a surplus of 250 jackets designed by Jonathan Williams). The first completed copy (mailed to Layton on the 4th) arrived 13 September 1954. Later that day, his telegram back detailed a number of errors in five poems (one revision, as Creeley later pointed out, which Layton had expressly asked to have inserted). Creeley suggested printing an errata slip before the edition was bound. “Why we didn’t send proofs is that, with hand-setting, it has to be proofread immediately, ie, 10 day interim in mailing alone, back and forth, is impossible [The Complete Correspondence, *p138*]”*– revealing further that his wife Ann McKinnon & Paul Blackburn had both proofed the book. In a subsequent letter dated 20 September, Creeley reports that the book “will take roughly 5 to 6 weeks in shipping, so figure at best 6 weeks from now you should have 150 copies* [*op cit, p142*].” *A proof of the errata sheet is noted in his next letter (24 September), together with the news that the books would have to be sent in lots of 15 copies, as Creeley was unable to get a Customs permit to ship the entire amount intact. On October 2nd he reports “the errata slip is printed now, and the edition itself will be bound by next week – it will go off to the US a little later in the month, probably about the 20th – but I’ll start sending the small packages to you beginning next week* [*op cit, p151*].” *They were further delayed by Creeley’s move on the 20th to Casa Martina, Bonanova (Palma) – all contributing to the apparently late appearance of the first review, by Northrop Frye (April 1955). Having received just 27 copies by 7 December 1954, Layton had sent 15 of those out to friends & reviewers (p190). He continued to receive copies in small batches through the year, noting in a letter to Creeley dated 1 October 1955, that he’d just received two parcels from Spain which he couldn’t sell because the books lacked errata slips (Creeley reporting back that unfortunately the sheets were all gone). As Creeley noted earlier, shipments from Spain generally took four to six weeks (26 February 1955). A nicer than usual copy including the errata slip, with the jacket missing a small piece rear & three small chips along spine (WorldCat locating 80 copies).*

NOTE *Layton records in an interview that he held a launch party for two of his books which “both arrived at the same time” –* The Long Pea-Shooter & In the Midst of My Fever*. He’d mailed one of the first copies of the former to the publisher of the latter, Robert Creeley in Spain (19 November 1954), who’d managed to send just 27 copies of* In the Midst of My Fever *by 7 December. Layton further attributes his falling out with Louis Dudek to that party, where Dudek “kept making snide remarks…And it hurt me a great deal that my success had gone to his head and he could not restrain feelings of resentment & envy he felt at the time* [*David O’Rourke, ‘An Interview with Irving Layton’ in Canadian Notes & Queries 72, fall/winter 2007, p54*].”

217 **The Black Mountain Review | Vol 1 Spring 1954 No 1**
[56pp, 4 plate leaves] foliated [1]–24, 33–64, with plate leaves figuring in the pagination [25]–[32]; sewn in four gatherings glued in letterpress card covers; 216 × 163 × 5 mm.
COPYRIGHT PAGE *"The Black Mountain Review is published four times a year by Black | Mountain College, Black Mountain, North Carolina. | Editor | Robert Creeley | Contributing Editors | Paul Blackburn | Irving Layton | Charles Olson | Kenneth Rexroth | Copyright 1954, by Black Mountain College. | … | Printed by Mossèn Alcover, Palma de Mallorca, Spain".*
SIGNED *in black ink by Robert Creeley, beneath his name on the copyright page.*
Scarce first issue of seven of this historic review (co-edited by Irving Layton), printed in an edition of 750 copies. Including a 4pp review signed "A.M." (Ann McKinnon) of Contact Nos 4–8; Cerberus; *Dudek's* Twenty-four Poems; *Layton's* The Black Huntsmen *and* Love the Conqueror Worm; *and* Canadian Poems *edited by Dudek & Layton. "A round-up of Canadian poetry, AD 1954, would probably bring in little else but the above." A nice signed copy save for a slight bump to upper tip & small spot rear.*
NOTE *under the heading "Contributors" Layton's new collection* In the Midst of My Fever *projected "to appear soon" wasn't completed until September. The eight black-and-white plates are by René Laubiès; the cover design by Katue Kitasono (repeated in varying colours, on the succeeding three issues). "Anyhow, for this #1: review of John Smith* Letters *– Olson; review of Contact Press books & mag – me (and I hope I make this ok, ie, I like it, and hope you'll think it's fair, both to yrself & D/ (I quote his Sammartini entire etc, and yr Mrs Fornheim (space cut longer, tho I like this one, and always have, very much) & all of it [Robert Creeley to Irving Layton, 8 January 1954,* The Complete Correspondence, *p90]." As Contributing Editor, Layton was its main source in Canada. "I finally got a shipment of fifty BMRs. I've already sold 20, to people and bookstores. I'm allowing a discount of 33⅓ percent tho the usual discount is forty. This means you'll get 50 cents for every copy I sell and if I sell all fifty copies there'll be 25 dollars to your credit [Irving Layton to Robert Creeley, 11 September 1954, op cit, p130]." Jonathan Williams meanwhile was travelling across the States as an agent for numerous smallpress publishers; "on this trip west he's making, he'll be trying to place Merlin books, our books, Contact Press books, and his own [Creeley to Layton, 24 September 1954, op cit, p144]." Souster's note in Combustion 2 (April 1957) shows that this continued: "Watch out for the Jargon Caravan, moving south & west from North Carolina. Under the direction of Jonathan Williams, the Caravan will present a complete exhibition of little press books, & will offer in addition readings, graphic exhibitions. Anyone, individual or institution, interested write immediately to Jonathan Williams, Highlands, NC, USA."*

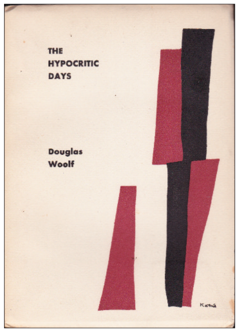



Irving Layton
NEW
CANADIAN
POETRY
Irving Layton Louis Dudek
Raymond Souster D. G. Jones
Gael Turnbull E. W. Mandel
Phyllis Webb Avi Boxer
reviews by
Larry Eigner Philip Keane

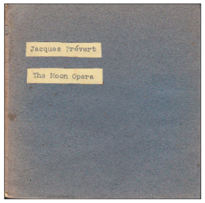
218 **NEW | CANADIAN | POETRY | Irving Layton Louis Dudek | Raymond Souster D.G. Jones | Gael Turnbull E.W. Mandel | Phyllis Webb Avi Boxer | reviews by | Larry Eigner Philip Keane [cover]**
24pp stitched in letterpress card covers (1/6d or 25¢ rear); 203 × 138 mm pamphlet.
SIGNED *on cover by Irving Layton.*
A Canadian anthology guest-edited with a Preface by Gael Turnbull as Artisan 6 – edited by Robert Cooper; produced October 1954 at the press of Villiers Publications, Holloway, London, for The Heron Press, 40 Florentine Road, Stoneycroft, Liverpool. The penultimate issue of this obscure little magazine co-edited by Turnbull its last

two issues (the forerunner to his Migrant). Issued on the heels of his 'first' book appearance – Trio *(August 1954) – including poems by the editors & authors of* Trio*, with the addition of two each by Jones & Boxer. Begun in 1951, Artisan ran seven issues (to 1954/5), two of which were monographs by Hugh Creighton Hill & Alan Brownjohn, & the second issue an anthology entitled* Nine American Poets. *Two further pamphlets by Vincent Ferrini also appeared under Cooper's Heron Press imprint in 1954. WorldCat locates 11 copies. A nice copy.*
NOTE *two specimens of an apparent offprint of Layton's 6pp section are noted in WorldCat.*

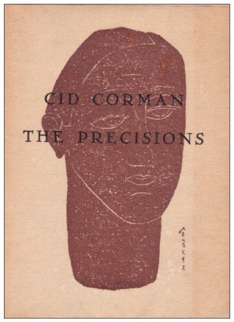
1955

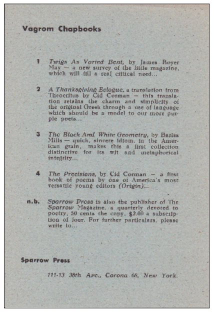


219 by Douglas Woolf | THE | HYPOCRITIC | DAYS | The Divers Press • 1955
144pp (last leaf blank) sewn in ten gatherings glued in unprinted card covers with yapp edges, in an illustrated French-style jacket (1.25 on flap); 175 × 125 × 10 mm.
COLOPHON *"This book was handset in | Futura and Mercedes types | and printed by Mossèn | Alcover in Palma | de Mallorca | January 1955 | the cover drawing is by Kitasono Katue".*
The author's first book, a novel. As new, save for two tiny spots of foxing at lower fore-edge; elusive thus.
NOTE *never a best-seller, the book was reportedly issued in an edition of 500 copies, a cache of unsold stragglers in like condition surviving into the 70s.*



220 THE MOON OPERA | as translated by | Jean Beaupré | & Gael Turnbull
27 leaves mimeographed recto; side-stapled thrice & glued into plain blue card covers with flaps (first & last leaf glued under) & two mimeo cover labels; 115 × 115 mm pamphlet.
COLOPHON *"mimeographed at | Iroquois Falls, | Ontario, Canada | January, 1955".*
SOURCE *"from the original edition | published in 1953, with | many beautiful illustrations | by Jacqueline Duhème, and | original music for 'Au claire | de la terre' by Christine | Verger, | Editions Clairefontaine, | Lausanne, | Switzerland." The author is Jacques Prévert.*
The first of their five translations from Iroquois Falls – an hour northeast of Timmins – where Gael Turnbull had posted after meeting Canadian standards, to practice medicine (1952–5), following his flight from Pittsburgh three years earlier to avoid the draft (where he'd earned his medical degree). Having emigrated to Winnipeg as a boy (1940–4) he had long been acclimatized to northern Ontario winters. Produced in an edition of 50 copies – while the later Québecois translations done that summer, were produced in editions of 120 – figures provided to me by letter from Gael Turnbull (1985). In this copy, leaves 14–6 are loose, having never been bound in (run-on text making it clear no further leaves are absent). Acquired from Turnbull who presumably kept it back in part because of the defect (affording posterity the opportunity to note the hand-torn gutter edge). A lovely copy with the fragile labels intact & spine toned. Among Turnbull's scarcest volumes (albeit, in collaboration).





Vagrom Chapbooks

1 *Twigs As Varied Bent*, by James Boyer May — a new survey of the little magazine, which will fill a real critical need...

2 *A Thanksgiving Eclogue*, a translation from Theocritus by Cid Corman — this translation retains the charm and simplicity of the original Greek through a use of language which should be a model to our more purple poets...

3 *The Black And White Geometry*, by Bariss Mills — quick, sincere idiom, in the American grain, makes this a first collection distinctive for its wit and metaphorical integrity...

4 *The Precisions*, by Cid Corman — a first book of poems by one of America's most versatile young editors *(Origin)*...

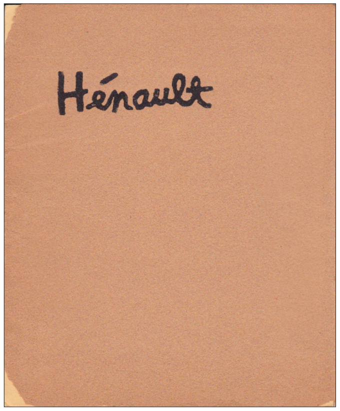
n.b. *Sparrow Press* is also the publisher of The *Sparrow* Magazine, a quarterly devoted to poetry, 50 cents the copy, $2.00 a subscription of four. For further particulars, please write to...

Sparrow Press

111-13 38th Ave., Corona 68, New York.

221 THE PRECISIONS | BY CID CORMAN | SPARROW PRESS • 1955
[40pp] sewn in five gatherings glued in plain card covers with yapp edges in an illustrated French-style jacket; 177 × 128 × 4 mm.

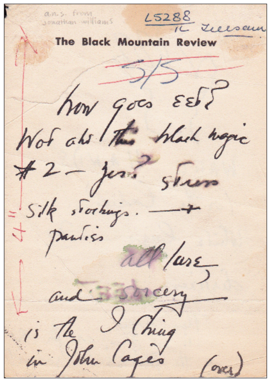
COPYRIGHT PAGE *"Sparrow Press, 111–13 38th Avenue, Corona 68, New York | (Printed in Spain)".*
COLOPHON *"This book was designed by the Divers | Press, hand-set in Greco and Mercedes | types, and printed by Mossèn Alcover in | Palma de Mallorca, March 1955. The edition | is limited to 250 copies, the first 25 of which | are numbered and signed by the author. | The cover & frontispiece drawing is by Michael Lekakis."*
ENCLOSURE *"Vagrom Chapbooks | … | Sparrow Press | 111–13 38th Ave, Corona 68, New York".*
The author's third book (counting Subluna, *1944), issued in an edition of 250 copies as Vagrom Chapbook 4. This copy encloses a fragile list with brief descriptions of the first four Vagrom Chapbooks (printed in Spain on tissue). An unopened copy in lovely condition, with covers toned about perimeter (WorldCat locating 62).*
NOTE *in Combustion 1 (January 1957): "First volume by the very gifted editor of Origin, which is issuing its twentieth and last number as this magazine goes to press. These poems record his search for an individual voice. Here is concern for the craft in its healthiest aspects."*



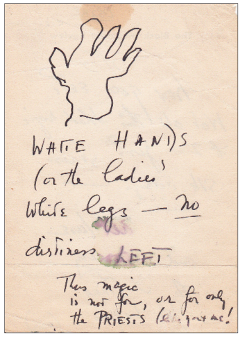
222 **seven poems | by Gilles Hénault | from 'Le Théâtre en plein air' | Cahiers de la file indienne, | and 'Totems', | Éditions Erta, Montréal. | with versions in English | by Jean Beaupré and Gael Turnbull.**
10 mimeographed yellow Japanese-style leaves side-stapled thrice with single endleaves into printed brown card covers with flaps glued down over the endleaves; 221 × 180 mm pamphlet.
COLOPHON *"mimeographed | at Iroquois Falls, | Ontario, | for private distribution, | Summer, 1955. | Note: Some of these English versions will | appear in "Origin" and "The Fiddlehead", | and in a forthcoming volume of French | Canadian work collected by Avi Boxer, | and in "The Canadian Forum"."*
Bilingual edition with the French originals on rectos; produced in an undisclosed edition of 120 copies. Having fled the States in 1952, Turnbull arrived in Montreal just as the new Contact movement was taking off, remaining to meet domestic medical standards before being certified for practice in Canada. In addition to the recent independent English poetry books, others published by three new indie Francophone houses also caught his interest: Hénault's Cahiers de la File Indienne established with Eloi de Grandmont (1946–56); Éditions Erta founded by Roland Giguère (1949–60; 1968–83); & Éditions de l'Hexagone established by Gaston Miron, Olivier Marchand, Jean-Claude Rinfret, Gilles Carle, Mathilde Ganzini & Louis Portugais (1952–81). The second of the two books from which the poems were taken, Totems *(15 December 1953) was published shortly before the author's return from Sudbury where he worked for a mining union (1949–56) – some 200 miles southwest of Iroquois Falls. Staples free of the terminal endleaf, with endleaf & cover detached in consequence; covers chipped at tips.*
NOTE *Jean Beaupré (1930–) was a French teacher at Iroquois Falls Secondary School. If the titles of the four Québecois translations provide a clue, this would be the second in the series.*

The Black Mountain Review
5

223 **5 | The Black Mountain Review | Summer 1955**
[216pp, 4 plate leaves] foliated [1]–78, 87–224, the plate leaves figuring in the pagination; sewn in 16 gatherings glued in illustrated card covers (one dollar, rear); 169 × 122 × 18 mm.
COPYRIGHT PAGE *"The Black Mountain Review is edited by Robert | Creeley; contributing editors, Robert Hellman, Irving | Layton and Charles Olson. Published twice a year | by Black Mountain College. … | … | Editorial | address: The Black Mountain Review, Bañalbufar, | Mallorca, Spain; business address: Black Mountain College, Black Mountain, North Carolina."*



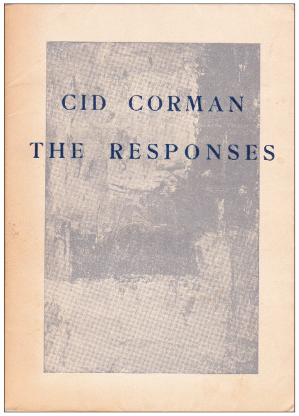
a.n.s. from jonathan williams
L5288
The Black Mountain Review
~~5/5~~
how goes EES?
Wot abt the black magic
#2 — jes? stress
Silk stockings. —+
panties
all lace,
and sorcery
is the I Ching
in John Cage's
(over)



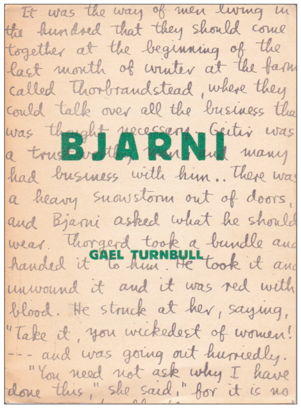
White Hands
for the ladies'
White legs — no
dirtiness LEFT
This magic
is not for, or for only
the PRIESTS (like you & me!)

PRESENTATION COPY *with intimate unsigned autograph note (including a drawing) by Jonathan Williams on Black Mountain Review note-paper letterhead.*
TRANSCRIPTION *"how goes eet? | Wot abt this black magic | #2 – yes? stress | silk stockings — | panties | all/ure, | and sorcery | is the I Ching | in John Cage's (over) | [drawing of a hand] |* WHITE HANDS *| for the ladies' | white legs — no | dirtiness |* LEFT *| This magic | is not for, or for only | the* PRIESTS *(like you & me!)"*
Fifth issue of seven, printed in an edition of 500 copies. About fine, spine toned with a single faint crease.
NOTE *the eight plates are by Aaron Siskind; the cover by John Altoon.*

1956


CID CORMAN
THE RESPONSES

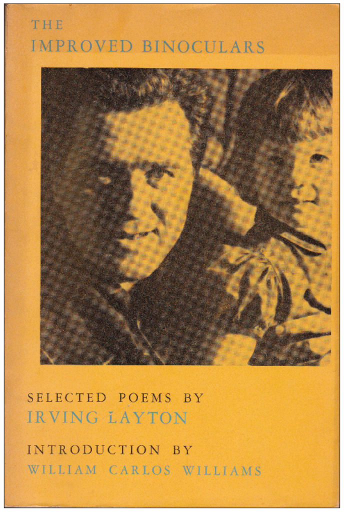
224 **THE RESPONSES | BY CID CORMAN | ORIGIN PRESS • 1956**
[40pp] sewn in three gatherings glued in unprinted card covers with yapp edges enclosed in a French-style printed jacket; 173 × 123 × 3 mm.
COPYRIGHT PAGE *"Origin Press, 68 Main Street, Ashland, Massachusetts | (Printed in Italy)".*
COLOPHON *"Laterza & | Polo · Bari | 10 aprile 1956 | The cover and frontespiece [sic] is by Stacha Halpern."*
The author's fourth book (including the privately issued Subluna, *1944) & first of the press. Likely published in an edition of 250 copies, printed red & black throughout (WorldCat tracing 41 copies). A nice copy in an intact jacket with light toning to perimeter.*
NOTE *the called-for frontis was never tipped into this copy (nor in other copies examined). Corman first stayed in Bari before moving to Matera to teach, during his two years in Italy (1956/7). Souster recommends it in Combustion 1 (January 1957) with, "Further advances toward a more open poem are evident in this second collection by a young American living abroad. Let us hope he will give us more memorable poems of the calibre of 'The Morning Round'."*

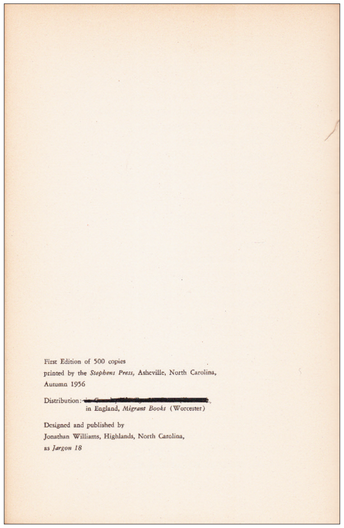

BJARNI
GAEL TURNBULL
It was the way of men living in
the hundred that they should come
together at the beginning of the
last month of winter at the farm
called Thorbrandstead, where they
could talk over all the business that
was thought necessary. Geitir was
a trus many
had business with him.. There was
a heavy snowstorm out of doors,
and Bjarni asked what he should
wear. Thorgerd took a bundle and
handed it to him. He took it and
unwound it and it was red with
blood. He struck at her, saying,
"Take it, you wickedest of women!
--- and was going out hurriedly.
"You need not ask why I have
done this," she said, "for it is no

225 **BJARNI Spike-Helgi's son | and other poems | by GAEL TURNBULL | origin press • 1956**
[32pp] sewn in two gatherings glued in printed card covers with yapp edges; 168 × 123 mm pamphlet.
COPYRIGHT PAGE *"Origin Press, 214 Main Street, Ashland, Massachusetts | (Printed in Italy)".*
COLOPHON *inside lower cover, "G. Liantonio | Matera | Settembre 1956".*
The author's ninth book – including Trio *& the five translations from Iroquois Falls – issued in an undisclosed edition of 200 copies (according to the author). Printed letterpress in the Italian town where publisher Cid Corman was teaching in 1956/7 (the focus of his book,* Sun Rock Man*). This copy bears the author's 'Migrant Books, Worcester' stamp on copyright page. A lovely copy of the comparatively uncommon Migrant issue.*
NOTE *advertised in Combustion 1 (January 1957) from Origin Press at $1.00 or direct from the author for 5/-: "Mainly re-creations from the Norse sagas by a young English poet who made many friends in Canada during his several years here [Ray Souster, Combustion 1]."*

The Improved Binoculars | Canadian issue | November 1956

226 ***Selected Poems, with an Introduction by | William Carlos Williams | the | improved binoculars |*** **IRVING | LAYTON | JONATHAN WILLIAMS •• PUBLISHER HIGHLANDS •• 1956** [title-spread]
112pp sewn in seven gatherings glued in plain card covers with photographic jacket glued on at spine; 228 × 153 × 9 mm.
COLOPHON *"First Edition of 500 copies | printed by the Stephens Press, Asheville, North Carolina, | Autumn 1956 | Distribution: in Canada, The Ryerson Press (Toronto) | in England, Migrant Books (Worcester) | Designed and published by | Jonathan Williams, Highlands, North Carolina, | as Jargon 18".*
The author's first selected volume (gathering 87 poems), with 2pp introduction by William Carlos Williams. The Canadian issue, with the fourth line in the colophon crossed out in black fountain ink. Signed in the same black ink on flyleaf. Jacket toned but intact (uncommon thus). One of only 200 copies for Canada.
Proposed as a book of some 60 poems, in a letter to J. Williams, 13 October 1955: "Now suppose I could give you a lump sum of $200.00 wd you be interested in turning out such a book for me before the end of March? I wd also allow you to keep 300 copies out of an edition of five hundred for your own sale and profit [Wild Gooseberries, *p63].*" *Layton asked Lorne Pierce at Ryerson Press to represent the book in Canada, receiving his confirmation 4 December 1955. "I think you can ask Ryerson to send you $225 or $250 for the two hundred copies they've pledged themselves to take, and they'll probably advance the sum to you if you tell them you need it for the publication of the book. Be sure to send them the galley proofs as soon as they're available.…As I put it to you in an earlier letter, if at the end of one year after the date of publication you still have on hand some unsold copies I shall take them off your hands at cost price—and throw in a handsome bonus for all the unrepayable thought and concern you've put into the book [4 December 1955, Layton to Williams, op cit, p64]." Ultimately issued mid-November 1956 – Layton anticipating publication "in ten days" as of 7 November – Dudek also noting in a letter to Souster dated 20 November 1956, "Irving's* Binoculars *are in town, I'll be seeing it tonight; we have a meeting with Jon Williams as guest speaker at McGill." Yet the book was further delayed in Canada following Ryerson's refusal to release their copies, in opposition to the passage in 'The Poetic Process' (p90) "I've sworn then by the blood and balls | Of Christ and shouted eurekas | Till seven beavers watered me, | Putting out the fires."*
"Have been up to my neck with TIBBY, *answering letters of JW and the publisher who's also coming in on this, Ryerson Press. It's all fixed now,* RP *have agreed to take 200 copies which you may be certain is a relief to both me & brother Jonathan. If JW is as good as his word the bk shd be out sometime early in March & then it's a matter of slow death and fingernail biting until the reviews & notices are in [Irving Layton to Robert Creeley, 16 December 1955,* The Complete Correspondence, *p245]." "Just when* The Improved Binoculars *will show up is anybody's guess. Jon W says I ought to be getting proofs any time now, so I'm mumbling incantations to myself and sweating it out. I've had like they say a good press (it started with* IMOMF*) and* Tibby [The Improved Binoculars] *when it comes ought to be warmly received [Irving Layton to Robert Creeley, 8 April 1956, op cit, p249]." Creeley reports, "I got, yesterday, your* Improved Binoculars, *which seems to be what I needed, very much so. I think it is a very damn solid book, altogether.…The introduction by Williams is a complete pleasure too, and sets a tone of excellent good-temper, and god knows a well-earned compliment [Robert Creeley to Layton, 3 January 1957, op cit, p250]."*

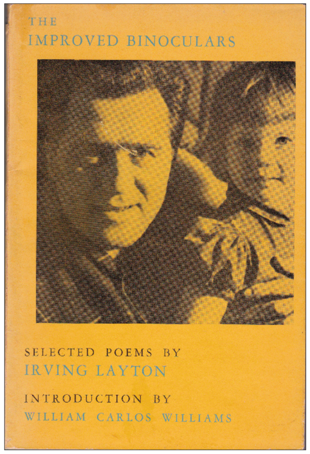


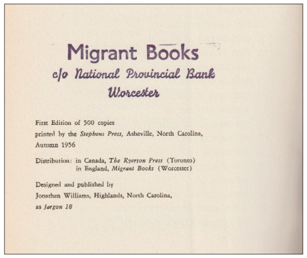


First Edition of 500 copies
printed by the *Stephens Press*, Asheville, North Carolina,
Autumn 1956

Distribution: [redacted]
in England, *Migrant Books* (Worcester)

Designed and published by
Jonathan Williams, Highlands, North Carolina,
as *Jargon 18*

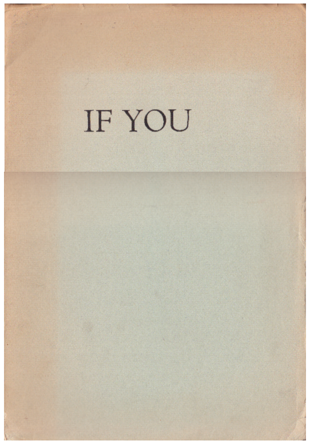



Migrant Books
c/o National Provincial Bank
Worcester

First Edition of 500 copies
printed by the *Stephens Press*, Asheville, North Carolina,
Autumn 1956

Distribution: in Canada, *The Ryerson Press* (Toronto)
in England, *Migrant Books* (Worcester)

Designed and published by
Jonathan Williams, Highlands, North Carolina,
as *Jargon 18*



"I am sensible how much I and TIBBY *owe to you, and I want to say so now. You started to [sic] ball rolling when you brought out* In the Midst of My Fever *and brought my work to the attention of* JW *and others.… You may have heard that the Canadian publisher, Ryerson Press, which contracted to distribute the book in this country, now flatly say they are not going to do so. At the present they are sitting on a cargo of 200 copies; and the office lady in charge spits out at any one who asks that not a single copy will leave their hallowed precincts. I say 'hallowed' advisedly for* RP *is the publishing arm of The United Church. It seems that one of my poems hints that Christ may have had* balls *and that such a frightening thought had never entered the scrubbed minds of the assorted crew cuts & clerical collars who form the committee on book publications [Layton to Creeley, 26 January 1957, op cit, pp250/1]." As it turned out, Layton had little idea why distribution was delayed until he received a call from Toronto: "Anne Wilkinson, Toronto scribe, attractive and friendly, just phoned me long distance to tell me that a big story is about to break in the Toronto Globe & Mail.… And what's the story? That Ryerson Press won't release the copies of* TIBBY *but intends to stack them away in their warehouse where the rats can get at them. Anne learned this when she tried to get a review copy. I had an inkling that something was monstrously afoot when the local booksellers ravening for profit told me that their orders hadn't been filled though by then I knew that Ryerson had had* TIBBY *in stock for more than a month [Layton to Jonathan Williams, 11 January 1957,* Wild Gooseberries, *p80]." Finally he managed to strike a deal with Pierce, making Contact Press its default Canadian distributor. "Ryerson won't distribute my book but they've shipped me 100 copies which I am to peddle myself [Layton to Creeley, 11 February 1957, op cit, p252]." This, despite an earlier report that the "edition is almost sold out; another is planned for February, with additional poems [Layton to A.J.M. Smith, 30 November 1956,* Wild Gooseberries, *p72]." Souster cites Ryerson for copies in Canada (Combustion 1, January 1957).*

The Improved Binoculars | Migrant issue | November 1956

227 ***Selected Poems, with an Introduction by | William Carlos Williams | the | improved binoculars |***
IRVING | LAYTON | JONATHAN WILLIAMS •• PUBLISHER HIGHLANDS •• 1956 [title-spread]
112pp sewn in seven gatherings glued in plain card covers with photographic jacket glued on at spine; 228 × 153 × 9 mm.
COLOPHON *"First Edition of 500 copies | printed by the Stephens Press, Asheville, North Carolina, | Autumn 1956 | Distribution: in Canada, The Ryerson Press (Toronto) | in England, Migrant Books (Worcester) | Designed and published by | Jonathan Williams, Highlands, North Carolina, | as Jargon 18".*
The author's first selected volume (gathering 87 poems), with 2pp introduction by William Carlos Williams. The Migrant issue, with the fourth line in the colophon intact & Gael Turnbull's Migrant Books rubber-stamp above. Of 500 copies produced, 200 for Canada had the fourth line in the colophon inked through (making them distinct), while the bulk of the edition was distributed in the US – the Migrant issue remaining the scarcest by far. A tight clean square copy missing only a tiny chip from the crown of the spine of the jacket; with two small dampstains along the bottom edge. One of perhaps 50 thus.
NOTE *the issue of 100 copies initially reserved for Frederick Woods in London remains unidentified & may never have materialized.*

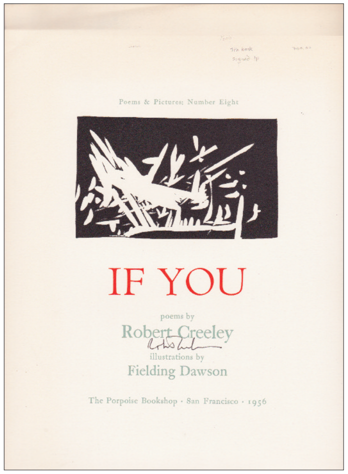
228 **Poems & Pictures Number Eight | IF YOU | poems by | Robert Creeley | illustrations by | Fielding Dawson | The Porpoise Bookshop • San Francisco • 1956**

14 deckled leaves of Ticonderoga Text printed recto; in a letterpress card folder with yapp edges; 318 × 242 mm (sheets); 328 × 252 mm (portfolio).

COLOPHON *"200 copies printed by Henry Evans at the Peregrine Press".*

The author's seventh book handprinted by Henry Evans in an edition of 200 unnumbered copies; a collection of eight poems accompanied by six prints. Folder toned with wear about the edges; leaves clean. Signed tp by the author in black ink (WorldCat locating 63 institutionalized copies).

NOTE *"I have 2 small books coming out later in the year; and the 7th issue of the magazine about together at last [Robert Creeley to Irving Layton, 22 September 1956,* The Complete Correspondence, *p249]." Artist, printmaker, printer & antiquarian bookseller, Henry Herman Evans (1918–90), acquired an 1852 Washington handpress in 1949 to print books & store catalogues for his Porpoise Bookshop, 308 Clement St (later 618 Montgomery), San Francisco (1949–64), under the imprint Peregrine Press (1949–62). A year before Creeley's folio, Allen Ginsberg had submitted* Howl *to Evans who refused to include it as a volume in his Poems & Pictures series, recognizing the heat-score it posed to his business (recommending City Lights Bookshop instead). The Poems & Pictures series extended twelve numbers (1954–8) – the first two, anthologies.*


Poems & Pictures: Number Eight
IF YOU
poems by
Robert Creeley
illustrations by
Fielding Dawson
The Porpoise Bookshop · San Francisco · 1956

1957

229 **STANCES | *& distances | one & speech makes two | Chuang Chou* | ORIGIN PRESS | 1957**

[32pp] sewn in two gatherings glued in illustrated paper wraps with flaps & yapp edges; 170 × 124 mm.

COPYRIGHT PAGE *"Origin Press, 214 Main Street, Ashland, Massachusetts | (Printed in Italy)".*

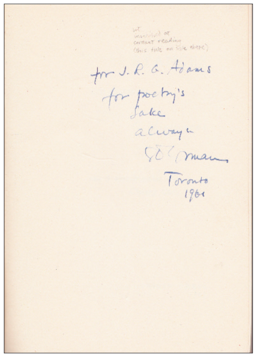
COLOPHON *"G. Liantonio | Matera | 10 Gennaio 1957 | cover design by Edwina Curtis".*

INSCRIBED *flyleaf, "for J. R. G. Adams | for poetry's | sake | always | Cid Corman | Toronto | 1961".*

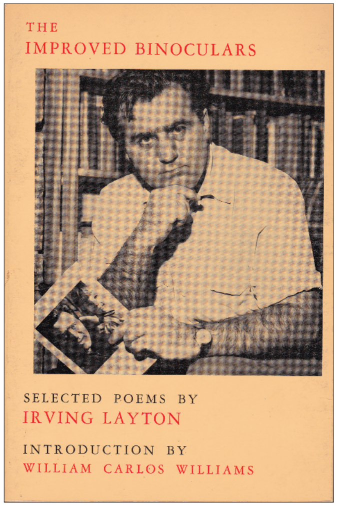
The author's fifth book (including Subluna, *1944) printed letterpress in an edition of 200 copies (January 1957). Purchased the night of Corman's reading in the fourth Contact Reading series at the YM/YWHA, 750 Spadina, 21 January 1961. Adams was an executive member of the Toronto branch of the Canadian Authors' Association, Poetry Group. Advertised in Combustion 2 (April 1957) & 5 (January 1958) under the respective headings "Recent Combustions" & "New Poetry from Contact Press". A lovely near pristine copy.*

NOTE *under 'Recent Combustions' in Combustion 2 (April 1957): "Stances & distances (Origin Press: order from 28 Mayfield Ave, Toronto 3, Canada) Price $1.00. by Cid Corman. Latest and best volume by a very talented American now abroad. Corman is rapidly coming into his own as one of the outstanding of the younger American poets."*

CID CORMAN
STANCES & distances

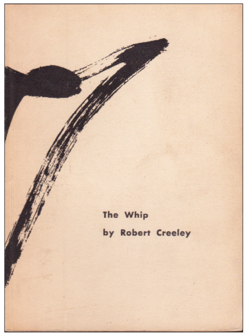

1st
inscribed at
contact reading
(this title on sale there)

for J. R. G. Adams
for poetry's
sake
always
Cid Corman
Toronto
1961



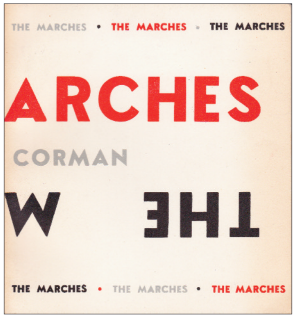
The Improved Binoculars | expanded second edition | winter 1957

230 ***Selected Poems, with an Introduction by | William Carlos Williams | the | improved binoculars |***
IRVING | LAYTON | JONATHAN WILLIAMS •• PUBLISHER HIGHLANDS •• 1956 [title-spread]
144pp sewn in nine gatherings glued in plain card covers with photographic card jacket glued on at spine & flaps ($3.00 on flap); 228 × 153 × 14 mm.
COLOPHON *"Second Edition of 1000 copies | printed by the Stephens Press, Asheville, North Carolina, | Winter 1957 | Distribution: in Canada, Contact Press (Toronto) | in England, Migrant Books (Worcester) | Cover photo: courtesy Canada Wide Photos | Designed and published by | Jonathan Williams, Highlands, North Carolina, | as Jargon 18".*
ASSOCIATION COPY *ink ownership signature on flyleaf of Avi Boxer (dated July 1957) with successive signature of ownership inside cover of Artie Gold (in pencil).*
Second edition of the author's Selected, expanded to 117 poems (originally November 1956 with 87). A clean, tight unworn copy; elusive thus.
NOTE *the new cover photo features the author holding a copy of the first edition.*



231 **The Whip | by Robert Creeley | Migrant Books 1957**
[52pp] sewn in three gatherings glued in illustrated card covers; 168 × 123 × 5 mm.
COPYRIGHT PAGE *"Published in Great Britain by | Migrant Books, c/o National Provincial Bank, Worcester, | in the USA by Jonathan Williams, Highlands, North Carolina, | and in Canada by | Contact Press, 28 Mayfield Ave, Toronto 3 | Summer, 1957. |* PRINTED IN SPAIN*".*
COLOPHON *"This book was handset in Mercedes | and Futura types and printed | by Mossèn Alcover in Palma | de Mallorca May 1957. | Cover by René Laubiès."*
SIGNED *on tp in black ink.*
The author's first book in Britain & the first Migrant imprint, produced in an undisclosed edition of 500 paperbacks & 100 hardcovers [NOVIK 8]. *Selected from his previous five volumes, five of the poems have been faintly annotated with a pencil reference to their original source (at crown of their respective pages). A nice copy.*
NOTE *"Most of the copies were imported and distributed in the U.S. as Jargon 26 by Jonathan Williams [Mary Novik,* Robert Creeley: An Inventory, 1945–1970, *p6]". Souster lists it as available from Contact Press at $1.00 in the ninth issue of Combustion (February 1959).*

BMR 7
"BMR #7 is partly at the printer's now [Robert Creeley to Irving Layton, 3 January 1957, The Complete Correspondence, *p250]."*


THE MARCHES • THE MARCHES • THE MARCHES
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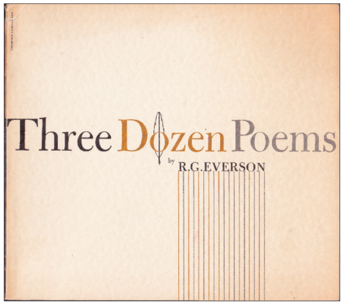
THE MARCHES • THE MARCHES • THE MARCHES

232 **CID CORMAN | THE MARCHES | & OTHER POEMS | ORIGIN PRESS 1957**
20pp, 3 plate leaves; sewn in two gatherings glued into letterpress card covers; 182 × 169 × 3 mm.
COPYRIGHT PAGE *"Origin Press, 214 Main Street, Ashland, Massachusetts".*

COLOPHON *"Stampato in 200 exemplari | con caratteri Baskerville | nella Tipografia Giuntina | Firenze | ottobre 1957".*

The author's fifth book, issued in an edition of 200 copies with three plates on coated stock by Edwina Curtis, niece of Elinor Wylie. Another of her drawings graces the cover of Corman's Stance & Distances, *issued earlier in the year. A lovely copy, with the faintest hint of toning to the white covers.*

NOTE *the design & colour scheme of the covers owes a snifter to architect Kemper Nomland during his heyday in stir at the Untide Press. Corman had stayed with Edwina Curtis & her husband, the painter Barnet Rubenstein, while visiting Provence in 1955. Rubenstein illustrated Corman's* A Table in Provence *(1959: Origin). Listed at $1.00 under the heading 'New Poetry from Contact Press' in Combustion 5 (January 1958) & again in issues 8 (November 1958) and 9 (February 1959).*



233 **Three Dozen Poems | by | R.G. EVERSON | Drawings by Colin Haworth | Cambridge Press | MONTREAL | 1957**

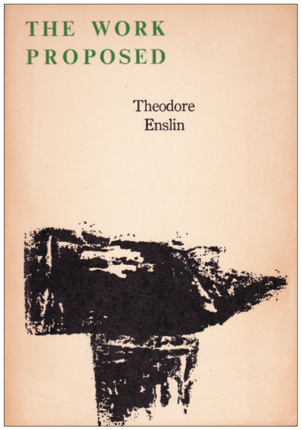
[56pp]: [ii], 54 (last leaf blank); sewn in four gatherings glued in plain card covers with printed card jacket glued on at spine ($3.00 on flap); 204 × 230 × 6 mm.

COLOPHON *on lower cover, "This book is | set in Bulmer type | lithographed in Canada | on Canadian paper | by | Cambridge Press | Montreal".*

PRESENTATION COPY *inscribed in blue ink on flyleaf, "Merry Christmas Harry | Ron".*

The author's first book, exquisitely designed by Allan Harrison. Advertised on the flap of his second book as being available from Contact Press for $2.00 (reducing the original $3.00 price to that of the hardcover Contact book). About a fine copy with upper cover lightly toned.

NOTE *three copies in hand inscribed "Merry Christmas" suggest publication late in the year. Rarely encountered without the author's inscription.*



1958

234 **THE WORK | PROPOSED | Theodore Enslin | ORIGIN PRESS | 1958**

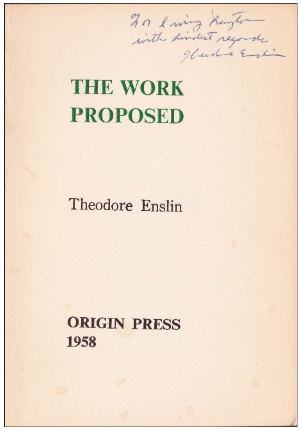
[36pp] sewn in three gatherings glued onto a tape spine attached to individual Japanese-style illustrated card covers; 182 × 126 × 5 mm.

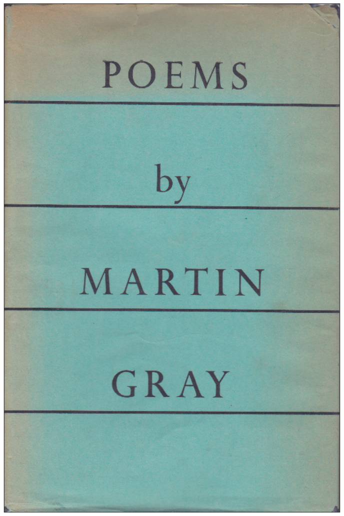
COPYRIGHT PAGE *"all rights reserved | to the author | most of these poems | first appeared in | Origin (Boston) & | Combustion (Toronto) | cover design by Barnet Rubenstein | Origin Press, 214 Main Street, Ashland, Massachusetts".*

COLOPHON *"250 copies of this book | have been prepared in | Martin Bold and Century | Old Style by the Shimbi | Printing Company, Kyoto, | Japan".*

PRESENTATION COPY *inscribed tp, "For Irving Layton | with kindest regards | Theodore Enslin".*

The author's first & only book for six years; advertised in Combustion 8 (November 1958) & sold at his reading at the YM/YWHA, 750 Spadina, Toronto, 29 April 1961 – the last in the fourth Contact Reading series. A very nice copy, only lightly toned at edges.





235 **POEMS | *by* | MARTIN GRAY | 1958 | SERIF BOOKS LTD | EDINBURGH**
48pp (last leaf blank) sewn in three gatherings bound with plain endleaves in filled black linen stamped white on face, with printed jacket (5/- on upper flap); 198 × 132 × 8 mm.
COPYRIGHT PAGE *"Published by | Serif Books Ltd | 29 Albany Street | Edinburgh | First published 1958 | Printed in Scotland | All rights reserved".*
PRESENTATION COPY *inscribed ffe in blue ink, "To Taylor Buckner | with best wishes, | and may Europe and America | make the best of each other, for | surely there is much in both. | Martin Gray | June 58."*
The author's first separate book, issued in an undisclosed edition of 500 copies (of which 150 sets of unbound sheets were ultimately pulped). Twenty copies were represented in Canada by Contact Press, the book going out of print by the end of 1959. A lovely copy in a well-preserved jacket (considering its fragility) lightly toned on spine, with light wear at tips & extremities of spine; elusive thus.
NOTE *Taylor Buckner (b. 1936) was Assistant Professor of Sociology at Sir George Williams University (1967–70) & Associate Professor of Sociology when it became Concordia (1970–96). At the time the book was inscribed he was yet an undergraduate at the University of Louisville, back home in Kentucky (BSC, 1959). James Martin Gray (1930–2020) taught in Jamaica (1954–7) & Manchester (1959–61) spending the intervening year – when the book was published – doing research. The poem 'Cosmedy' from his book appeared in Combustion 7 (August 1958) with a note that the book was available from Contact Press for $1.00. Another poem, 'The Heroes', had appeared earlier in Contact 9 (January 1954). Martin's volume* Poems *was 'reviewed' in an aggregate survey by Northrop Frye in Letters in Canada 28:4, July 1959, pp365–72: "I'm not sure whether* Poems *by Martin Gray (Edinburgh: Serif Books Ltd; Toronto: Contact Press) belongs in this survey or not." Reflecting the academic or official blindspot in recognition of an active poetry scene beyond institutionally- or commercially-sanctioned art – arbiters of a palate restricted to catered fare. Of course he's referring here to the foreign imprint, yet the salient – not to mention perennial – issue, remains that insulation in the Academy has kept more than a few dons from bothering with indie activity marshalling at large beyond the dais of accredited authority.*

IRVING LAYTON
A Laughter
in the Mind

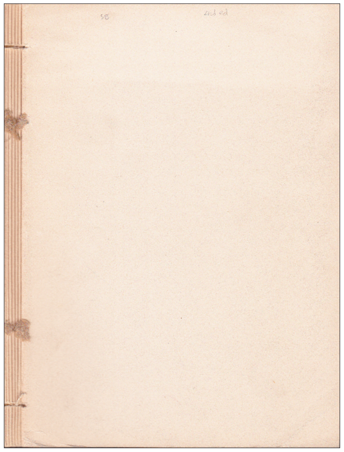
236 ***a* | *laughter* | *in* | *the mind* [in four inverted lines interlined with] | IRVING | LAYTON | JONATHAN WILLIAMS • PUBLISHER | HIGHLANDS, NORTH CAROLINA | 1958**
[60pp]: [ii], 58; sewn in four gatherings bound with plain endleaves in unprinted card covers, glued at the flaps into a letterpress & photographic card jacket; 203 × 137 × 8 mm.
COPYRIGHT PAGE *"Copyright 1958 by Irving Layton | Library of Congress Catalog Number: 58-11425".*
COLOPHON *"Designed and published by | Jonathan Williams, Highlands, NC, as | Jargon 28 | Distributed nationally to bookstores by | Paper Editions Corporation | 621 Fourth Street, San Francisco 7; | or | 5 University Place, New York 3".*
PRESENTATION COPY *inscribed ffe in blue ink, "For M. Magid, | with all kind wishes. | Irving Layton – | Aug 5, 1958."*
The author's twelfth book, produced in an edition of 1000 copies; opening with 'Whatever Else Poetry Is Freedom'. Inscribed to the Educational Director of Hebrew schools in Montreal, Meilach Magid (1894–1977), the founder & Principal of Herzliah Junior High School (1946) where Layton taught (1946–60). A highly significant association copy to his boss, in fine condition (WorldCat tracing 120 copies).

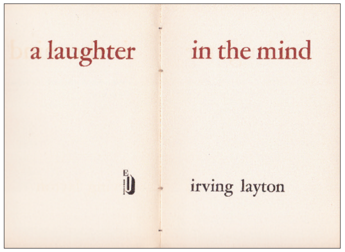
NOTE *published shortly after the author & his second wife, Betty Sutherland, were legally separated (July 1958). Earlier in March his US publisher, Jonathan Williams, had spent a week in Montreal where he read at Birdland alongside Layton, Leonard Cohen & Daryl Hine. "Herzliah also forced Layton's hand. Trouble had been brewing since he had been fired briefly in May 1958, when he had led the teachers' federation in drafting a letter to the board of directors of the United Talmud Torahs [including Meilach Magid] about the use of the school telephone. …After 30 August 1960, he was informed, his contract would not be renewed [Elspeth Cameron,* Irving Layton: A Portrait, *1985: Stoddart, p299*]."

1959

A Laughter in the Mind | expanded second edition | unbound proof | February 1959

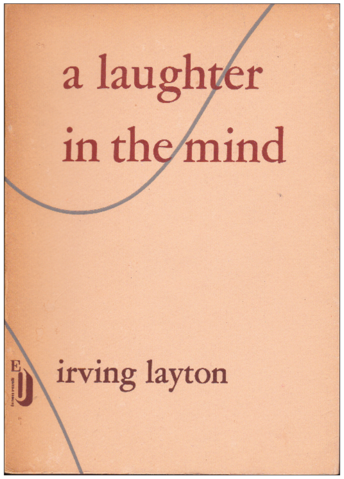
237 **a laughter in the mind | irving layton | ÉDITIONS D'ORPHÉE**
104pp (last leaf blank) sewn in seven unbound gatherings; 222 × 160 × 9 mm.
COPYRIGHT PAGE "COPYRIGHT 1958 BY IRVING LAYTON | … | *Second printing, with twenty additional poems, 1959*".
COLOPHON "PRINTED *in les Ateliers des Editions d'Orphée during | the month of February 1959, in Montreal." First Canadian edition of the author's twelfth book (& first Canadian book following his departure from Contact Press), originally published as Jargon 28 by Jonathan Williams in Highlands, North Carolina (1958); exquisitely designed & printed by André Goulet (at Layton's expense, as usual) in an unspecified edition of 500 copies, of which 43 are traced in WorldCat. Layton would also reportedly supply the sherry for the launch (Cameron, p289). Later known as the Typosaur – for his attachment to the linotype – Goulet (1933–2001), who had set up shop in 1955 with his partner Andrée Lagacé, had produced 14 equally elegant editions under his imprint prior to Layton's, all with off-white Rolland Zephyr stock (& all in French). Referred to in a letter to Desmond Pacey as "coming along splendidly" (2 November 1957,* Wild Gooseberries, *p90), both editions were dedicated "for Desmond and Mary" (Pacey's wife); the Jargon original appearing late summer 1958 followed by the expanded edition in winter 1959. Bound in at least three different card cover stocks, the Canadian edition was also available at the Mansfield Book Mart in Montreal, both in sewn sheets & deluxe copies handbound by the owner Heinz Heinemann's wife. This copy of the sewn sheets is slightly dusty on the exposed terminal leaves, otherwise fresh & clean.*

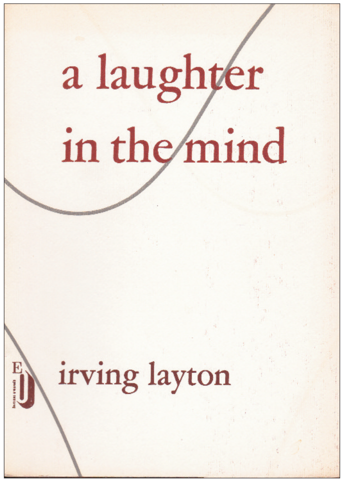




A Laughter in the Mind | expanded second edition | first state | February 1959

238 **a laughter in the mind | irving layton | ÉDITIONS D'ORPHÉE**
104pp (last leaf blank) sewn in seven gatherings glued at the spine & flaps, into letterpress card covers with flaps; 223 × 159 × 10 mm.
NOTE *the flaps are glued over the terminal blank leaves (leaving the impression of a volume of 100pp).*
COPYRIGHT PAGE "COPYRIGHT 1958 BY IRVING LAYTON | … | *Second printing, with twenty additional poems, 1959*".

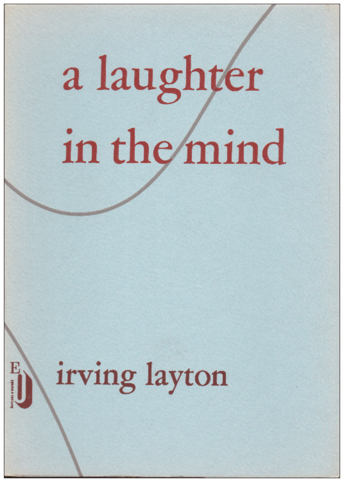




COLOPHON "PRINTED *in les Ateliers des Editions d'Orphée during | the month of February 1959, in Montreal." First Canadian edition of the author's twelfth book (& first Canadian book following his departure from Contact Press), originally published as Jargon 28 by Jonathan Williams in Highlands, North Carolina (1958); exquisitely designed & printed by André Goulet (at Layton's expense with backing from Heinz Heinemann) in an undisclosed edition of 500 copies, of which 43 are traced in WorldCat. The cover on this copy is cream laid card. Toned along spine.*

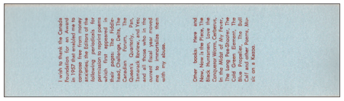
NOTE *The earlier Jargon edition was represented in Canada by Contact Press (see, Combustion 8, November 1958, p10), but as the title is still advertised in Delta 10 at $1.75 (January 1960), it would appear that the expanded second edition of the previous year was also available through the press, for at least a short time before Layton completely severed ties.*

239 **a laughter in the mind | irving layton | ÉDITIONS D'ORPHÉE**
104pp (last leaf blank) sewn in seven gatherings glued at the spine & flaps, into letterpress card covers with flaps; 223 × 159 × 10 mm.
NOTE *the flaps are glued over the terminal blank leaves (leaving the impression of a volume of 100pp).*
COPYRIGHT PAGE "COPYRIGHT 1958 BY IRVING LAYTON | … | *Second printing, with twenty additional poems, 1959".*
COLOPHON "PRINTED *in les Ateliers des Editions d'Orphée during | the month of February 1959, in Montreal."*
INSCRIBED *flyleaf, "For Nicky | all good wishes | Irving Layton"* [30 October 1975].
First Canadian edition of the author's twelfth book (& first Canadian book following his departure from Contact Press), originally published as Jargon 28 by Jonathan Williams in Highlands, North Carolina (1958); exquisitely designed & printed by André Goulet. The cover on this copy is brite-white laid card. Near new.

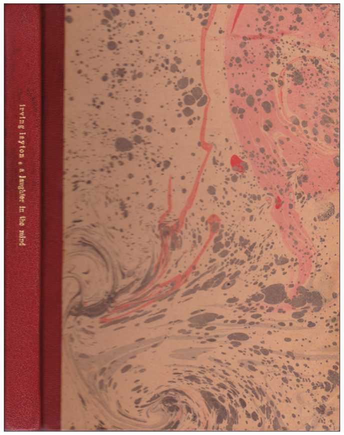


A Laughter in the Mind | expanded second edition | second state | February 1959 ?

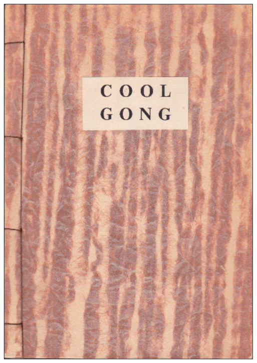
240 **a laughter in the mind | irving layton | ÉDITIONS D'ORPHÉE**
104pp (last leaf blank) sewn in seven gatherings glued at the spine & flaps, into letterpress card covers with flaps; 223 × 159 × 10 mm.
NOTE *the flaps are glued over the terminal blank leaves (leaving the impression of a volume of 100pp).*
COPYRIGHT PAGE "COPYRIGHT 1958 BY IRVING LAYTON | … | *Second printing, with twenty additional poems, 1959".*
COLOPHON "PRINTED *in les Ateliers des Editions d'Orphée during | the month of February 1959, in Montreal."*
First Canadian edition of the author's twelfth book (& first Canadian book following his departure from Contact Press), originally published as Jargon 28 by Jonathan Williams in Highlands, North Carolina (1958); exquisitely designed & printed by André Goulet. This cover is pale blue laid card, with the lower flap now including a statement by the author & list of his previous books – showing that the edition was bound in batches. As new.



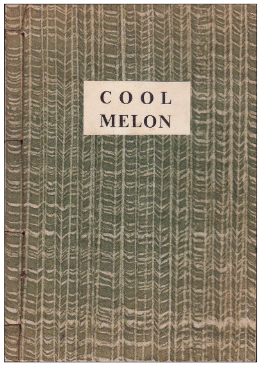
A Laughter in the Mind | expanded second edition | handbound issue | summer 1959 ?



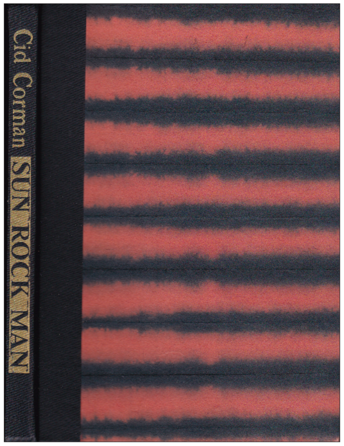
241 **a laughter in the mind | irving layton | ÉDITIONS D'ORPHÉE**
104pp (last leaf blank) sewn with head- & tail-bands in seven gatherings handbound with marbled endleaves in quarter-morocco & marbled paper boards (gilt-stamped along spine); 229 × 167 × 15 mm.
COPYRIGHT PAGE "COPYRIGHT 1958 BY IRVING LAYTON | … | *Second printing, with twenty additional poems, 1959*".
COLOPHON "PRINTED *in les Ateliers des Editions d'Orphée during | the month of February 1959, in Montreal.*"
One of a handful of copies bound thus by dentist Paula-Käthe Silberstein (1910–95) wife of antiquarian bookseller Heinz-Egon Heinemann (1912–79) grand nephew to William Heinemann the publisher, & previously proprietor of Oliva Buchhandlung in Berlin (1933–6) before being forced to flee to Shanghai where he opened five more shops (1939–52). This deluxe issue was briefly available at their Mansfield Bookmart, 2065 Mansfield Street in Montreal, Heinz Heinemann having partly financed production of the elegant first English title from André Goulet, under an arrangement with the author. A superb copy of this exceptionally rare & handsome issue.

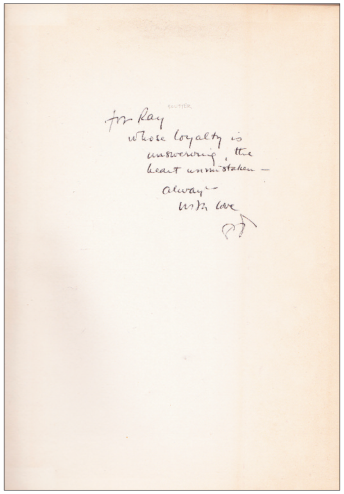


242 **COOL | GONG | ORIGIN | PRESS 1959**
12 Japanese-style leaves with the first & last leaves opened (half of each comprising a pastedown), Japanese-sewn through four stab-holes into Japanese paper covers with letterpress cover label; 183 × 128 × 4 mm.
COPYRIGHT PAGE "*all rights reserved | Origin Press 214 Main Street | Ashland Massachusetts | frontespiece* [*sic*] *by Hidetaka Ohno*".
POSTSCRIPT "*These poems are largely adaptations | from wellknown Japanese poems | rather than stick to any apparent | rigidity of structure | effort has been staked on maintaining | poetic intensities | letting the poems present themselves | … | Cid Corman | Kyoto 5 January 1959*"
The author's first book of translations with an original print by Hidetaka Ohno. Available during the author's Contact reading, 21 January 1961. A lovely copy.



243 **COOL | MELON | ORIGIN | PRESS 1959**
12 Japanese-style leaves with the first & last leaves opened (half of each comprising a pastedown), Japanese-sewn through four stab-holes into Japanese paper covers with letterpress cover label; 182 × 128 × 3 mm.
COPYRIGHT PAGE "*all rights reserved | Origin Press 214 Main Street | Ashland Massachusetts | frontespiece* [*sic*] *by Hidetaka Ohno*".
POSTSCRIPT "*These versions of haiku by Basho are offered to | those of you who are poets as evidences of a faith | that has no sects and no church, unless poetry itself, | or the world it expresses, is that church. | … | Cid Corman | Kyoto 29 April 1959*"
The author's second book of translations with an original print by Hidetaka Ohno; a companion volume to the preceding. Also available during the author's Contact reading, 21 January 1961. A nice copy, lightly creased.





for Ray
whose loyalty is
unswerving, the
heart unmistaken –
always –
with love

1962

244 SUN | ROCK | MAN

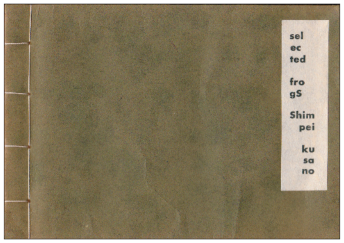
[128pp] sewn in eight gatherings bound with plain endleaves in cloth-backed Japanese-paper boards gilt-stamped along spine; 212 × 151 × 12 mm.

COLOPHON *"first edition | copyright Cid Corman 1962 | typography : Will Petersen | Origin Press is a non-profit semi- | cooperative house that publishes | poetry. All enquiries should be | addressed to: | Yamada Art Gallery | 253 Umemotocho Shinmonzen | Higashiyama-ku | Kyoto | Japan | Shimbi Printers | Kyoto | Japan".*

PRESENTATION COPY *inscribed ffe in black ink, "for Ray | whose loyalty is | unswerving, the | heart unmistaken – | Always – | with love | Cid".*

Preferred binding of the author's major work (also issued in orange boards). Both issues appear with & without either a glassine jacket or an unprinted card slipcase. As Ray Souster was particularly careful about preserving book jackets & slipcases, it's safe to conclude this copy remained as received. An American edition appeared in 1970 reprinted photo-offset by New Directions (NDP 318). Clean & fine.

NOTE *the author's first book following his appearance in the Contact Reading Series (21 January 1961). Souster had earlier also devoted the entire issue of Combustion 12 (January 1960) to Corman's long poem 'Invitation to Primavera' (1949–59) – the sole monograph in the series. "Primavera is a small cooperative community of refugees from all parts of the world living in peaceful coherence under the ægis of the Friends, in upper Paraguay [foreword to the sequence]." A poem comparable in focus to the recollections in the present book of the poet's time in Matera (1956/7). One of the most ancient habitations in Italy, Matera appears to have begun as a troglodytic enclave, its neolithic cave dwellings having grown so decrepit & dangerous that the authorities were forced to relocate the impoverished residents en masse in 1952, abandoning the Sassi grotto to become a ghost town. Having been introduced to Origin in summer 1951 – with only two numbers published to that date – Ray Souster began corresponding with Corman & his crew by the end of the year while printing the inaugural issue of Contact, & would include work by Corman in every issue from number 4 on (as well as write 'A Note on Origin' for issue 3). Corman was also included in every one of the first twelve issues of Combustion (January 1957 – January 1960). Ray's devotion to Corman left a lasting impression throughout his life & clearly mattered to Cid more than many of his other literary associations. In this respect, his work, his perseverance & his example represented for Souster his most reliable literary ally, both of them free from faction & creed.*



1963

245 selected frogs | shimpei | kusano

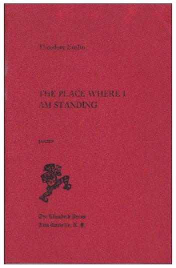
[46pp] in 23 Japanese-style leaves, Japanese-sewn through four stab-holes in Japanese-paper covers with letter-press cover label (the first & last leaves pasted down); 106 × 152 × 5 mm.

COPYRIGHT PAGE *"translations by Susumu Kamaike & Cid Corman | brushwork : Hidetaka Ohno | all rights reserved | copyright 1963 | Origin Press | c/o Yamada Art Gallery | 253 Umemotocho Shinmonzen | Higashiyama-ku Kyoto Japan | is a non-profit semi-cooperative | house publishing poetry".*

The author's third volume of translations (in collaboration with Susumu Kamaike); with laid-in hand-lettered note about the author & the phonics, mimeo'd on tan newsprint. Ex-libris Ray Souster. A nice copy.

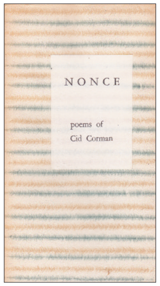
1964

246 **Theodore Enslin | THE PLACE WHERE I | AM STANDING | poems | The Elizabeth Press | New Rochelle, N.Y.**
[40pp]: [iv], 32; stitched in printed card covers; 196 × 127 mm pamphlet.
COPYRIGHT PAGE *"© Theodore Enslin, 1964 | Acknowledgement is made to the following periodicals in | which some of these poems first appeared…" including Combustion.*
His belated second book. As new.

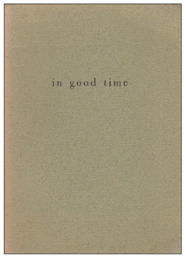


1965

247 **NONCE | poems of | Cid Corman [from jacket]**
[40pp] stitched in unprinted card covers with Japanese-paper jacket & a letterpress label; 200 × 109 × 3 mm.
COLOPHON *"This is a publication of* | THE ELIZABETH PRESS | *103 Van Etten Blvd | New Rochelle, New York 10804. | 500 copies of* NONCE *have been | printed by Genichido, Kyoto, | Japan, in September 1965."*
PRESENTATION COPY *inscribed flyleaf, "for Ray | the quiet of | another place | with love – | always – | Cid | Kyoto | 15 Sept 65".*
The author's 17th volume of poetry; completed 28 July 1965. Ex-libris Ray Souster. Very nice.



248 **in | good | time**
110pp sewn in seven gatherings glued in plain card covers in letterpress laid green jacket; 182 × 130 × 8 mm.
COLOPHON *"this is a publication of the* ORIGIN PRESS, *a non- | profit semi-cooperative house publishing largely | poetry. All enquiries should be addressed to the | author of this book. | c/o Yamada Art Gallery | 243 Umemotocho Shinmonzen | Higashiyama-ku, Kyoto, Japan | this edition is limited to 300 copies printed in Japan".*
PRESENTATION COPY *inscribed on second leaf in black ink, "for Ray – | Some of the life – | or what sounds | deepest past | enough to sing | present – | love – | Cid."*
Cid Corman's undated 18th volume of poetry, in five sections (Boston; Europe; Japan; America; Kyoto) concluding with "Boston 1949 – Kyoto 1964". Lovingly inscribed to Raymond Souster. Spine sunned else fine.
NOTE *the collation accords with the copies described in WorldCat, where it is dated 1964 (59 copies traced). Subsequently reissued in a Japanese translation by Yorifumi Yaguchi (1969: Schichosha).*

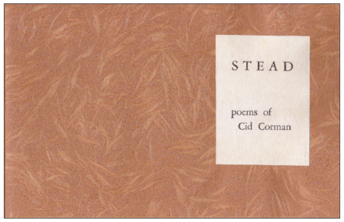


1966

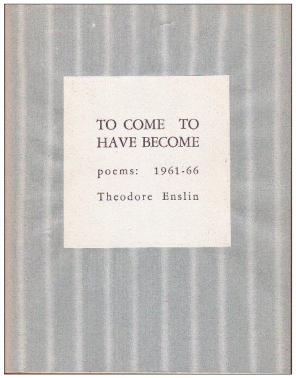
249 **AT: BOTTOM | CID CORMAN**
38pp mimeo'd both sides; side-stapled thrice in printed card covers; 356 × 216 × 3 mm.
The author's sustained essay on Bottom: On Shakespeare *by Louis Zukofsky (1963: Ark Press).*
COLOPHON "At: Bottom *is the second Caterpillar, | a series of publications edited by Clayton | Eshleman. The essay was mimeoed in Blooming- | ton, Indiana, May 1966. Copies may be obtained | through The Asphodel Book Shop, 465 The Arcade, | Cleveland 44114 Ohio. All rights belong to | the author."*

AT: BOTTOM
CID CORMAN

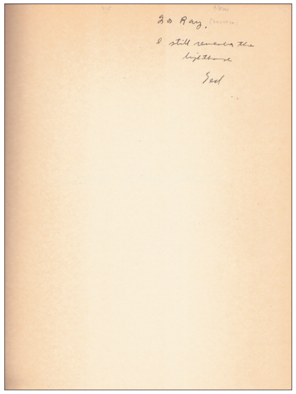
ASSOCIATION COPY *ex-libris Victor Coleman (without distinguishing marks). Less than a very good copy, leaves clean but the covers are heavily stained.*



250 **STEAD | poems of | Cid Corman [from jacket]**
[40pp] stitched in unprinted card covers with Japanese-paper jacket & a letterpress label; 121 × 190 × 3 mm.
COLOPHON *"This is a publication of |* THE ELIZABETH PRESS *| 103 Van Etten Blvd | New Rochelle, New York 10804. | 500 copies of* STEAD *have been | printed by Genichido, Kyoto, | Japan, in August 1966."*
The author's 19th volume of poetry; completed 29 May 1966. Ex-libris Ray Souster. Very nice.



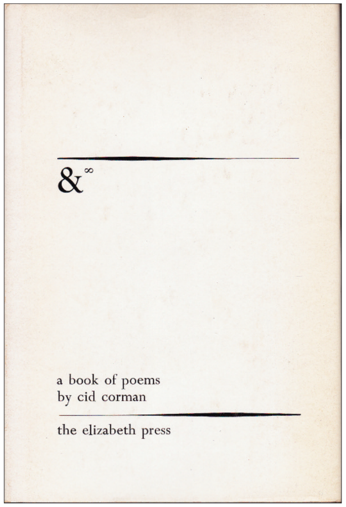
251 **to come to have become**
[52pp] last leaf blank; stitched in unprinted card covers with a Japanese-paper jacket bearing a printed cover label; 194 × 151 × 4 mm.
COVER TITLE "TO COME TO | HAVE BECOME | poems: 1961–66 | Theodore Enslin".
COLOPHON *"This is a publication of |* THE ELIZABETH PRESS *| 103 Van Etten Blvd | New Rochelle, New York 10804. | 500 copies of* TO COME TO HAVE | BECOME *were printed by | Genichido, Kyoto, Japan, | in October 1966."*
PRESENTATION COPY *inscribed flyleaf, "To Ray, | I still remember the | lighthouse | Ted".*
Ray Souster's copy of the author's fourth book, with the inscription referring to their meeting in Toronto when Souster took Enslin on a tour of the city before his Contact reading, 29 April 1961. Very nice.
NOTE *Ray Souster hosted eight American poets through the final three years of the series, effectively introducing the new American poetry to Canada. Enslin was the sixth, preceded by Denise Levertov (28 November 1959); Charles Olson (30 April 1960); LeRoi Jones (15 October 1960); Louis Zukofsky (19 November 1960); & Cid Corman (21 January 1961); & followed by Robert Creeley (21 October 1961); Frank O'Hara (3 February 1962); & the return of Charles Olson (24 February 1962).*


315 1/500
To Ray. (souster)
I still remember the
lighthouse
Ted

1968

252 **& without end [*also notated* &$^\infty$]**
[64pp] sewn in eight gatherings bound with light grey mould-made Glastonbury endleaves in filled black cloth gilt-stamped along spine in a printed white jacket ($4.00 on flap); 191 × 129 × 9 mm.
COLOPHON *"some of these poems, often in earlier versions, | have been printed in various magazines to whom | thanks are due | book produced with aid of funds | awarded the publishers by the National | Endowment for the Arts. | printed by Villiers Publications | Ltd, London* NW5 *for The Elizabeth Press, | 103 Van Etten Blvd, New Rochelle, NY 10804".*
A volume of selected poems by Cid Corman, concluding with "Boston – Kyoto 1952–1967". The dedicatory poem is titled 'for Ray'; this copy having been sent at the author's request, with laid in card signed by the publisher, "Good wishes – Jim Weil". The dedicatee copy in lovely condition.
NOTE *Following the demise of Contact Press, Souster continued to receive presentation copies of new publications by Cid Corman, his closest associate among the erstwhile Black Mountain crew; some of which are included below.*

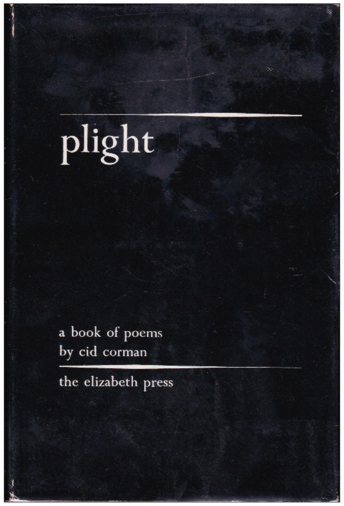
"Louis knew of Cid in New York (from Paul Blackburn, I believe), but Cid's home base was the working-class Dorchester district of Boston. He was hosting a weekly poetry program on radio there and living at his parents' house. He slept all day and worked on Origin at the kitchen table all night, answering mail mostly. My first contact with him was when Louis threw down the copies of Origin in 1951. When I picked up Origin again a few months later I immediately started a correspondence with Cid, one that broadened my horizons like no other. You see, there was nothing in Canada like Olson or Creeley or the other poets Cid was featuring in Origin. They had a fresh idiom, fresher, I have to say, than Cid's. Cid was writing a very formal verse when I first encountered him, obviously influenced by John Crowe Ransom. After his time in Paris and Italy his verse became sparer, and his subject matter more mundane, a change for the better, actually. I started to see this change and asked him about it. We wrote a lot of letters back and forth, and he recommended people I hadn't heard of – the French modern poets, the City Lights group in San Francisco, and dozens of others. As Cid grew, so did I, learning some of what he knew about Chinese and Japanese poetry, and gaining much from his translations of works from the Spanish, Italian and German. He was my contact with the wider world. A kind of whirlwind surrounded him. I brought him up to Toronto twice [sic] *to give readings in our Contact Reading Series. It was that Series more than the magazines that had, I believe, the greatest impact on Canadian poets of the 1960s* [*Ray Souster, 'The Heart Still Singing: Raymond Souster at 82', an interview with Tony Tremblay in Studies in Canadian Literature/Études en littérature canadienne vol 27, no 2, 2002, pp183–201*]*."*



1969

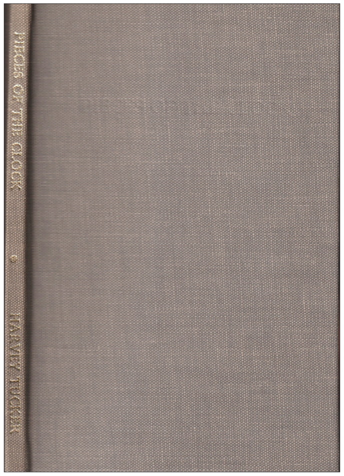
253 plight [Cid Corman]

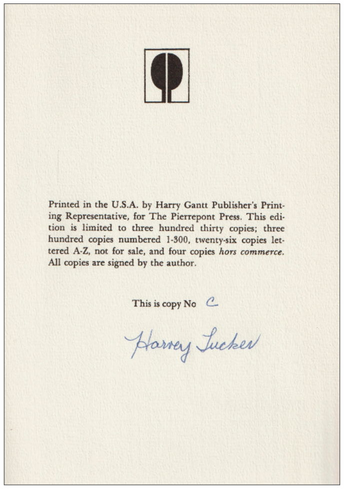
[104pp] sewn in five gatherings bound with light grey mould-made Glastonbury endleaves in scarlet linen gilt-stamped along spine, in a printed jacket ($5.00 on flap); 191 × 129 × 14 mm.
COLOPHON *"some of these poems, often in earlier versions, | were originally published in a variety of little | magazines – all of whom should know my thanks | book produced with aid of funds | granted the publishers by the National | Endowment for the Arts. | printed by Villiers Publications | Ltd, London* NW5 *for The Elizabeth Press, | 103 Van Etten Blvd, New Rochelle, NY 10804".*
A companion volume to the preceding, ending with "Utano 15 November 1968"; dedicated "for Gael [*Turnbull*]*". Unlike the earlier volume (printed on semi-gloss stock) this edition resorted to mould-made Abbey Mills Greenfield paper. Ex-libris, Raymond Souster. A lovely copy; uncommon thus (as the jacket easily shows wear).*
NOTE *According to the 1973 Elizabeth Press catalogue, the publication date was 1970 (with a page count of 118pp). In this list, Corman's companion volume to* No Less *(1968) –* No More *(1969) – precedes* Plight; *but on the lower flap of the present book,* No More *is not listed among the "other books of Cid Corman". Raising the possibility that either* Plight *was delayed in production, or that it may in fact have been completed in 1969.*



254 The Pierrepont Press [from cover]

[6pp] triptych leaflet; 225 × 115 mm (folded); 225 × 342 mm (open).
COLOPHON *"The Pierrepont Press | 70 Pierrepont Street | Brooklyn, New York 11201".*




Printed in the U.S.A. by Harry Gantt Publisher's Printing Representative, for The Pierrepont Press. This edition is limited to three hundred thirty copies; three hundred copies numbered 1-300, twenty-six copies lettered A-Z, not for sale, and four copies *hors commerce*. All copies are signed by the author.

This is copy No C

Harvey Tucker

The Pierrepont Press

Spring 1969 prospectus announcing eight titles including Nigh *by Cid Corman (printing an excerpt). Ink sums & a note rear by Larry Wallrich, else fine. Together with both issues of Harvey Tucker's book.*
NOTE *established by Harvey Tucker (1941–2004) with his wife Linda, as a successor to their Black Sun Press (1964–9), Pierrepont Press met a premature death. Only the first 'book' was completed & distributed (*Lion Fight *by Michael McClure) before the printer closed shop. As noted by antiquarian bookselling colleague Terry Halladay, "the printer Harvey and Linda had contracted to produce their books shut down, at a point when several of the next titles in the first series were in the middle of production. Only by chance did they rescue the few extant copies of Harvey's collection* Pieces of the Clock, *& a handful of fragmentary copies of Cid Corman's* Nigh *from the pile of curbside refuse [Terry Haladay, 'In Memoriam', The ABAA Newsletter 15:3, spring 2004, p6]." Following the debacle,* Nigh *was issued by James Weil's Elizabeth Press in an edition of 500 copies printed in Kyoto.*
together with

255 **PIECES OF THE CLOCK | A CYCLE | Harvey Tucker | Pierrepont Press / 70 Pierrepont Street / Brooklyn, New York 11201**
[40pp] mould-made Linweave Early American (last leaf blank); sewn in three gatherings bound with textured grey endleaves in grey buckram gilt-stamped along spine & faintly blind-embossed on face, in the unprinted board slipcase; 236 × 159 × 9 mm (book); 245 × 163 × 14 mm (case).
COPYRIGHT PAGE *"Library of Congress Catalog Card Number 77-82712 | Copyright © 1969 by Harvey Tucker".*
COLOPHON *"Printed in the USA by Harry Gantt Publisher's Print- | ing Representative, for The Pierrepont Press. This edi- | tion is limited to three hundred thirty copies; three | hundred copies numbered 1–300, twenty-six copies let- | tered A–Z, not for sale, and four copies hors commerce. | All copies are signed by the author. | This is copy No ["C" in blue ink] | ["Harvey Tucker" in blue ink]".*
Lettered issue of the author's twelfth collection of poetry, a cycle in three sections. One of 30 thus; as new.
together with

256 **PIECES OF THE CLOCK | A CYCLE | Harvey Tucker | Pierrepont Press / 70 Pierrepont Street / Brooklyn, New York 11201**
[40pp] mould-made Linweave Early American (last leaf blank); sewn in three gatherings bound with textured grey endleaves in grey buckram gilt-stamped along spine & faintly blind-embossed on face, in the unprinted board slipcase; 236 × 159 × 9 mm (book); 245 × 163 × 14 mm (case).
COPYRIGHT PAGE *"Library of Congress Catalog Card Number 77-82712 | Copyright © 1969 by Harvey Tucker".*
COLOPHON *"Printed in the USA by Harry Gantt Publisher's Print- | ing Representative, for The Pierrepont Press. This edi- | tion is limited to three hundred thirty copies; three | hundred copies numbered 1–300, twenty-six copies let- | tered A–Z, not for sale, and four copies hors commerce. | All copies are signed by the author. | This is copy No ["5" in blue ink] | ["Harvey Tucker" in blue ink]".*
Numbered issue. Ostensibly one of 300 thus; as new.
NOTE *as WorldCat traces 22 copies & the author issued salvaged copies both with letters & numbers, it would appear that no fewer than 75 copies may have been ultimately preserved & released.*

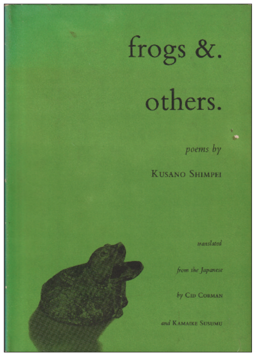
257 **frogs &. | others. | *poems by* | KUSANO SHIMPEI | A MUSHINSHA BOOK | Published by GROSSMAN PUBLISHERS**

124pp mixed stock; sewn with head- & tail-bands in seven gatherings bound with calligraphic Japanese paper endleaves in quarter linen boards gilt-stamped along spine, in the illustrated jacket; 265 × 189 × 16 mm.

COPYRIGHT PAGE *“The poems have been translated from the Japanese | by Cid Corman and Kamaike Susumu. | The illustrations are by Ohno Hidetaka, | except for the one on page 22 | which is by Kusano Shimpei; | examples of Kusano’s calligraphy | are reproduced on the endpapers. | Distributed in Japan by Charles E. Tuttle Co, Inc | Suido 1-chome, 2-6, Bunkyo-ku, Tokyo, Japan. | First published in the United States of America in 1969 | by Grossman Publishers, Inc, 123 A East 19th Street, | New York City 10003. | Designed and produced by Mushinsha Limited, IRM / Rosei Bldg, 4, Higashi Azabu 1-chome, Minato- | ku, Tokyo, Japan. Copyright in Japan, 1969, by Cid Corman. All rights reserved. Printed in Japan. | First edition, 1968. Library of Congress Catalog Card No 69-14419.”*

Hardcover issue of this sumptuous volume, with Translator’s Preface dated at Kyoto, winter 1968. A lovely copy in a jacket bearing a small closed tear rear.

NOTE *six of the illustrations are printed on either tan card, onion-skin or heavy black paper, with the two leaves containing the Preface also on brown card (all figuring in the pagination); totalling, in effect, eight plate leaves within an actual collation of 108pp. Expanding on the Origin Press edition,* Selected Frogs *(1963).*


frogs &.
others.
poems by
Kusano Shimpei
translated
from the Japanese
by Cid Corman
and Kamaike Susumu

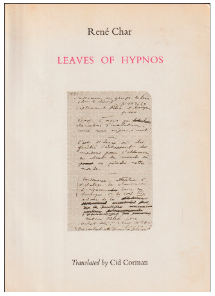
1973

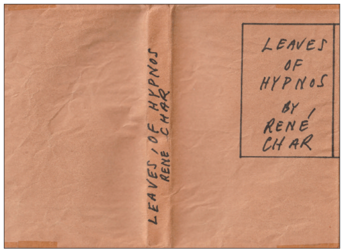
258 **René Char | LEAVES OF HYPNOS | *Translated by Cid Corman* | A MUSHINSHA BOOK | GROSSMAN PUBLISHERS**

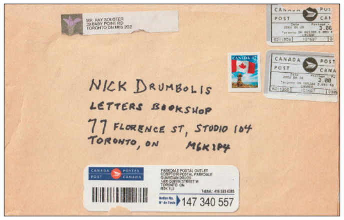
[272pp] last two leaves blank; sewn in 17 gatherings glued with double textured red endleaves in illustrated card covers with flaps ($5.95 on flap); 209 × 149 × 19 mm.

COPYRIGHT PAGE *“The original French text of* Feuillets d’Hypnos *| (1946) is copyright © Editions Gallimard. | First published in the United States of America | in 1973 | by Grossman Publishers | 625 Madison Avenue | New York, NY 10022 | Designed and produced by Mushinsha Limited | IRM / Rosei Bldg, 4, Higashi Azabu 1-chome, Minato-ku, | Tokyo, Japan | Copyright in Japan, 1973, by Cid Corman | All rights reserved | Printed in Japan | First Edition, 1973 | Library of Congress Catalog Card No 73-80810 |* SBN: *Hard cover 670-42255-x; Paperback 670-42256-8”.*

PRESENTATION COPY *signed beneath the Translator’s Note [p9] in blue ink, “Cid”; ex-libris Raymond Souster who produced a handmade, hand-lettered dust jacket for the book, from brown wrapping paper. Received from Souster early July 2002 in a package postmarked 28 June, with* Poetry & Truth *by Charles Olson, Madrona 3:11/2 (the special Corman issue) & an inscribed copy of Souster’s* Take Me Out to the Ballgame *(27 June 2002: Oberon). First complete edition in English of these journal leaves written during the author’s time in the French Resistance (under his code-name ‘Hypnos’). A lovely copy.*

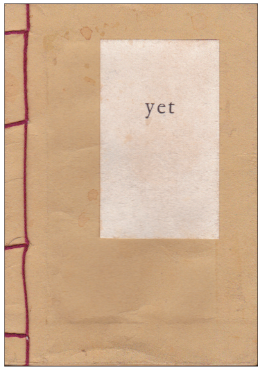

René Char
LEAVES OF HYPNOS
Translated by Cid Corman


LEAVES OF HYPNOS RENE CHAR
LEAVES OF HYPNOS BY RENE CHAR

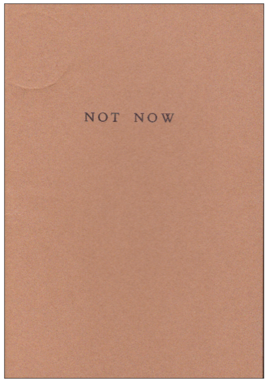

MR. RAY SOUSTER
39 BABY POINT RD
TORONTO ON M6S 2G2
NICK DRUMBOLIS
LETTERS BOOKSHOP
77 FLORENCE ST, STUDIO 104
TORONTO, ON M6K 1P4
147 340 557

NOTE *though the volume appears foliated, the numbers represent entries. The Mushinsha / Grossman books were the products of Cid Corman’s friend, Eric Sackheim (1934–2001), who arrived in Japan on a Fulbright Scholarship* *in 1960 after completing graduate studies in Japanese at Harvard (where he also played guitar & mandolin in a bluegrass trio known as The Charles River Valley Boys). While there he founded Mushinsha, publishing numerous sumptuous poetry titles, with Richard Grossman in New York (1966–88), edited & designed by Sackheim. He later joined the English Department at La Salle University, Philadelphia (1991). Heavily influenced by one of Souster's favourites, Denise Levertov, New Brunswick poet John Thompson had earlier translated all Char's untranslated poetry (1950–60) for his PhD thesis, supervised by A.J.M. Smith. Thompson (1938–76) considered René Char (1907–88) one of the greatest poets of the century, deserving of the Nobel Prize. Souster likewise treasured this book enough to preserve it in a protective jacket.*

1974

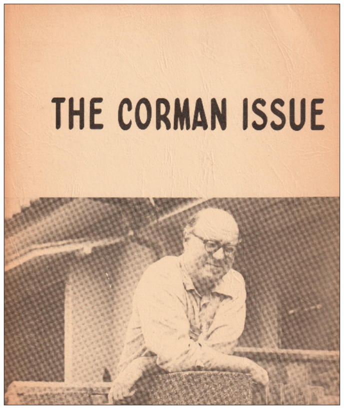


259 **yet | ELIZABETH PRESS 1974**
14 Japanese-style leaves Japanese-sewn through four stab-holes in Japanese-paper covers with letterpress cover label (the first & last leaves pasted down); 128 × 90 × 3 mm.
COPYRIGHT PAGE *"printed for | Elizabeth Press | 103 Van Etten Boulevard | New Rochelle, NY 10804 | 500 copies | in Kyoto, Japan | March 1974".*
SIGNED *flyleaf in black ink.*
A small gathering of 16 poems by Corman with epilogue & postscript. Ex-libris Ray Souster. Worn & stained.



260 **NOT NOW [from jacket]**
[12pp] printed recto; sewn in unprinted card covers in a letterpress card jacket; 130 × 90 mm pamphlet.
COLOPHON *"Cid Corman | Moschatel Press".*
PRESENTATION COPY *inscribed flyleaf in black fountain ink, "for | Ray | another | token | more | words | with love | Cid".*
Undated 13th production from the press of Thomas & Laurie Clark (begun a year earlier); only their third title by someone other than themselves (Jonathan Williams & Ian Hamilton Finlay preceding). Very scarce.
NOTE *WorldCat defers to a date of 1975 "supplied from:* American Poets Since World War II */ edited by Donald J. Greiner, Pt. 1, 1980, p137", while the Clarks provide an explicit date of 1974 in their bibliography.*

1975



261 **THE CORMAN ISSUE [from cover]**
96pp perfectbound in photographic card covers; 210 × 176 × 7 mm.
COPYRIGHT PAGE *"Madrona, Volume Three, double issue 11/12, December, 1975. | Charles Webb, Publisher & Managaing Editor | 4332 Fourth NE | Seattle, Washington 98105 | This issue was edited by John Levy, | with assistance from JKO. | All contents copyright © 1975 by The Gemini Press | for the authors appearing herein. | Published in cooperation with | Querencia Books | 1100 38th Avenue | Seattle, 89122 USA".*
COLOPHON *"Supplement with this issue: A Cid Corman Checklist | compiled by Gary M. Lepper".*

PRESENTATION COPY *uninscribed, however a gift sent to Souster by Cid Corman. A nice copy of this elusive feature issue.*
NOTE *Souster retained the checklist supplement. The first section (#11) features work by Corman (pp1–46), the second (#12) a festschrift from friends, entitled 'Celebrations & Appreciations of Cid Corman' (47–96).*

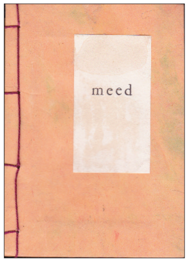
1976

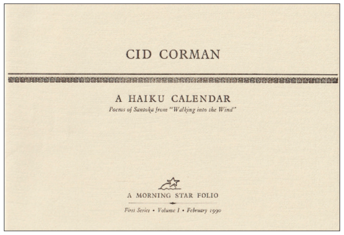
262 **meed | ORIGIN PRESS 1976**
14 Japanese-style leaves Japanese-sewn through four stab-holes in Japanese-paper covers with letterpress cover label (the first & last leaves pasted down); 124 × 88 × 3 mm.
COPYRIGHT PAGE *"this book has been | aided by a grant in measure | by the | National Endowment for the Arts. | Printed for | Origin Press | 300 copies | in Kyoto, Japan | May 1976".*
PRESENTATION COPY *inscribed flyleaf in black ink, "for | Ray | quietly | always | Cid | Kyoto | 17 May 76".*
Another small gathering of 16 poems with epilogue by Corman. A lovely copy of an elusive title.

1990

263 **CID CORMAN | A HAIKU CALENDAR | *Poems of Santoka from "Walking into the Wind"* | A MORNING STAR FOLIO | First Series • Volume 1 • February 1990 [from cover]**
[4pp] folio laid in a letterpress folder enclosed in a letterpress envelope; 160 × 237 mm (leaflet); 164 × 240 mm (folder); 178 × 254 mm (envelope).
COPYRIGHT PAGE *"The Folios appear quarterly; each one features the work of a different poet and artist. | Subscriptions: £12.00 (plus £1.00 p & p) per annum. Next issue – an episode from | "The Odyssey", translated by Thomas Meyer. | Edited by Alec Finlay | Designed and illustrated by Walter Miller | … | A limited edition of 300 copies signed and numbered by the artist, including 25 copies | also signed by the author."*
COLOPHON *"Printed letterpress by Peter Knee, Merrow, Guildford, Surrey. | © Cid Corman / Walter Miller 1990 | Morning Star Publications, 2 New House, Glassingall, Perthshire, Scotland."*
JUSTIFICATION *inscribed at lower tip of [p3] in pencil, "Walter Miller | 235/300".*
Regular issue of the first Morning Star folio, printed red & black on deckled tan Ingres. Fine.
NOTE *includes a folded sheet with letterpress introduction by Thomas Meyer, signed at foot.*
together with

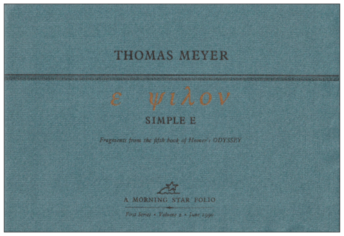
264 **THOMAS MEYER | *ε ψιλον* | SIMPLE E | *Fragments from the fifth book of Homer's ODYSSEY* | A MORNING STAR FOLIO | First Series • Volume 2 • June 1990 [from cover]**
[4pp] folio laid in a letterpress folder enclosed in a letterpress envelope; 159 × 237 mm (leaflet); 163 × 239 mm (folder); 178 × 254 mm (envelope).
COPYRIGHT PAGE *"The Folios appear quarterly; each one features the work of a different poet and artist. | Subscriptions: £12.00 (plus £1.00 p & p) per annum. Next issue – "Little Wandering Flake of Snow" by Theodore Enslin. | Designed by Alec Finlay | Illustrated by Inger Lawrence | … | A limited edition of 200 copies signed and numbered by the artist, including 25 copies | also signed by the author."*


meed


CID CORMAN

A HAIKU CALENDAR
Poems of Santoka from "Walking into the Wind"

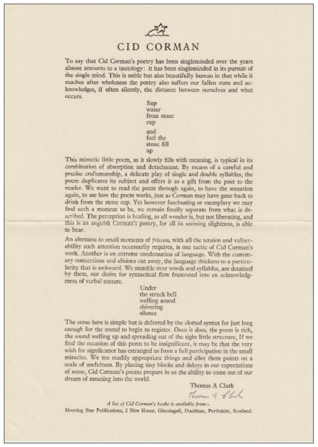
A MORNING STAR FOLIO
First Series • Volume I • February 1990


THOMAS MEYER

ε ψιλον
SIMPLE E

Fragments from the fifth book of Homer's ODYSSEY

A MORNING STAR FOLIO
First Series • Volume 2 • June 1990


CID CORMAN

To say that Cid Corman's poetry has been singleminded over the years almost amounts to a tautology: it has been singleminded in its pursuit of the single mind. This is noble but also beautifully human in that while it reaches after wholeness the poetry also suffers our fallen state and acknowledges, if often silently, the distance between ourselves and what occurs.

Sup
water
from stone
cup

and
feel the
stone fill
up

This mimetic little poem, as it slowly fills with meaning, is typical in its combination of absorption and detachment. By means of a careful and precise craftsmanship, a delicate play of single and double syllables, the poem duplicates its subject and offers it as a gift from the poet to the reader. We want to read the poem through again, to have the sensation again, to see how the poem works, just as Corman may have gone back to drink from the stone cup. Yet however fascinating or exemplary we may find such a moment to be, we remain finally separate from what is described. The perception is healing, as all wonder is, but not liberating, and this is an anguish Corman's poetry, for all its seeming slightness, is able to bear.

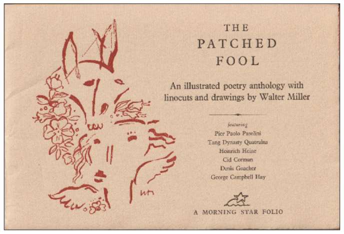
An alertness to small moments of *frisson*, with all the tension and vulnerability such attention necessarily requires, is one tactic of Cid Corman's work. Another is an extreme condensation of language. With the customary connections and elisions cut away, the language thickens to a particularity that is awkward. We stumble over words and syllables, are detained by them, our desire for syntactical flow frustrated into an acknowledgment of verbal texture.

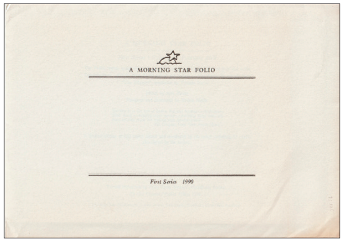
Under
the struck bell
welling sound
shivering
silence

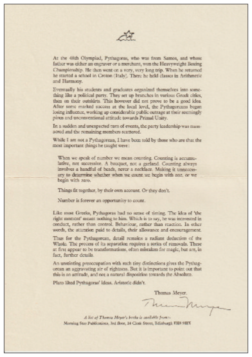
The sense here is simple but is deferred by the clotted syntax for just long enough for the sound to begin to register. Once it does, the poem is rich, the sound welling up and spreading out of the tight little structure, If we find the occasion of this poem to be insignificant, it may be that the very wish for significance has estranged us from a full participation in the small miracles. We too readily appropriate things and allot them points on a scale of usefulness. By placing tiny blocks and delays in our expectations of sense, Cid Corman's poems prepare in us the ability to come out of our dream of meaning into the world.

Thomas A Clark
Thomas A Clark

A list of Cid Corman's books is available from:-
Morning Star Publications, 2 New House, Glassingall, Dunblane, Perthshire, Scotland.







At the 48th Olympiad, Pythagoras, who was from Samos, and whose father was either an engraver or a merchant, won the Heavyweight Boxing Championship. He then went on a very, very long trip. When he returned he started a school in Croton (Italy). There he held classes in Arithmetic and Harmony.

Eventually his students and graduates organized themselves into something like a political party. They set up branches in various Greek cities, then on their outskirts. This however did not prove to be a good idea. After some marked success at the local level, the Pythagoreans began losing influence, working up considerable public outrage at their seemingly pious and unconventional attitude towards Primal Unity.

In a sudden and unexpected turn of events, the party leadership was massacred and the remaining members scattered.

While I am not a Pythagorean, I have been told by those who are that the most important things he taught were:

> When we speak of number we mean counting. Counting is accumulative, not successive. A bouquet, not a garland. Counting always involves a handful of beads, never a necklace. Making it unnecessary to determine whether when we count we begin with one, or we begin with zero.
>
> Things fit together, by their own account. Or they don't.
>
> Number is forever an opportunity to count.

Like most Greeks, Pythagoras had no sense of timing. The idea of 'the right moment' meant nothing to him. Which is to say, he was interested in conduct, rather than control. Behaviour, rather than reaction. In other words, the attention paid to details, their allowance and encouragement.

Thus for the Pythagorean, detail remains a radiant deduction of the Whole. The process of its separation requires a series of removals. These at first appear to be transformations, often mistaken for magic, but are, in fact, further details.

An unstinting preoccupation with such tiny distinctions gives the Pythagorean an aggravating air of rightness. But it is important to point out that this is an attitude, and not a natural disposition towards the Absolute.

Plato liked Pythagoras' ideas. Aristotle didn't.

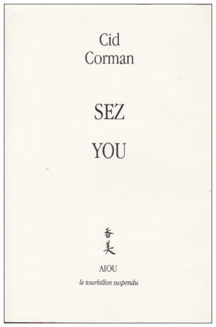
Thomas Meyer.

A list of Thomas Meyer's books is available from:-
Morning Star Publications, 3rd floor, 14 Clerk Street, Edinburgh EH8 9HX

COLOPHON *"Printed letterpress by Peter Knee, Merrow, Guildford, Surrey. | © Thomas Meyer/Inger Lawrence 1990 | Morning Star Publications, 3rd Floor, 14 Clerk Street, Edinburgh, Scotland* EH8 9HX*."*
JUSTIFICATION *inscribed at lower tip of [p3] in pencil, "143/200 | Inger Lawrence".*
Regular issue of the second Morning Star folio, printed red & black on deckled grey Ingres. Fine.
NOTE *includes a folded sheet with letterpress introduction by Thomas Meyer, signed at foot; plus another half-sheet printing excerpts from a letter to Alec Finlay by the author.*
together with

265 **THE | PATCHED | FOOL | An illustrated poetry anthology with | linocuts and drawings by Walter Miller | *featuring* | Pier Paolo Pasolini | Tang Dynasty Quatrains | Heinrich Heine | Cid Corman | Denis Goacher | George Campbell Hay | A MORNING STAR FOLIO [from cover]**
[46pp] 10 folios & 3 leaves laid in a letterpress folder enclosed in a letterpress envelope; 160 × 240 mm (leaflets); 296 × 209 mm (leaves); 166 × 245 mm (folder); 178 × 254 mm (envelope).
COPYRIGHT PAGE *"© remains with the authors unless otherwise stated. | The Patched Fool, edited by Alec Finlay. | Illustrated with linocuts by Walter Miller. | Published by Morning Star Publications, March 1991. | Printed letterpress by Peter Knee of Merrow, Guildford, | on Zerkall ingres and Five Seasons papers. | … | Morning Star Publications, 3rd Floor, 14 Clerk Street, | Edinburgh, Scotland* EH8 9HX*."*
CONTRIBUTORS *Bob Arnold, Gottfried Benn, Alison Campbell, Myles Campbell, Thomas A. Clark, Cid Corman, Theodore Enslin, Denis Goacher, Jonathan Greene, George Campbell Hay, Bernard Hemensley, Friedrich Hölderlin, Robin Jenkins, Lorine Niedecker, Pier Paolo Pasolini, Walter Perry, Rainer Maria Rilke, Shimpei Kusano, Mary Ellen Solt, Tang Dynasty Quatrains, Georg Trakl & Gael Turnbull; with translations by John Cayley, Cid Corman, Harry Gilonis, Hamish Henderson, J. F. Hendry, Thomas Meyer, Tessa Ransford, Derek Thomson & Christopher Whyte.*
COLOPHON *"A Morning Star Folio | Published in a numbered edition of 250 copies | signed by the artist. | ["Walter Miller | 249/250" in pencil]".*
First Morning Star anthology. Fine, save for blue ink marks at foot of envelope. The three earliest Morning Star folios signed by the artists, with scarce variant fascicule.
NOTE *the two folded sheets are individually devoted to essays by Bob Arnold & Theodore Enslin; while the half-sheet prints a letter from Lorine Neidecker to Louis Zukofsky (dated 2 August 1950). This copy includes both variants of the 'Goliardic Song' by George Campbell Hay, the rejected version with poem running right to left.*

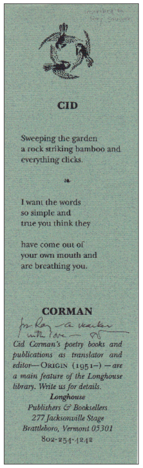
1996



266 **Cid | Corman | SEZ | YOU | AIOU | *le tourbillon suspendu* [from cover]**
[20pp] sewn in unprinted card covers with printed jacket glued on; 210 × 138 mm.
COLOPHON *"*SEZ *|* YOU *| a été imprimé le 24 juin 1996 | à l'Espinassounel |* ISBN 2-911420-16-0 *| Dépôt légal juillet 1996 | © Cid Corman".*
PRESENTATION COPY *inscribed in black ink on verso of the penultimate leaf, "for Ray – | who knows where | words come from | with love | inevitably – | Cid".*

A late collection of 16 poems issued in a presumably small edition (WorldCat tracing a single copy only, "from the library of Cid Corman, with his signature" – at Indiana University). This copy also includes a bookmark with two poems by Corman, issued by Longhouse Publishers & Booksellers, Brattleboro Vermont. It too is inscribed beneath the poems, "for Ray – a [?] | with love – Cid". Very scarce; a lovely copy.

NOTE *this copy includes the blood of the binder beneath the jacket at the central stab hole. The publisher's address rear is given as 48330 Saint-Etienne-Vallée-Française, [Lozère, in the south of] France. Preceded by ten issues of the semi-annual* AIOU *(spring 1986 – November 1994), editor Jean Monod – dedicatee of the present volume – began issuing monographs under the* AIOU *series imprint 'the suspended whirlwind', five of which are listed rear. Ray Souster provided a copy of the letter accompanying the book (dated 23 April 1997) in which Cid relates the tragic death of his mother-in-law (victim of a hit-and-run at 94) & the death of Sam Francis, proprietor of the Lapis Press, publisher of his projected five-volume Collected. He continues, "I have 20,000 unpublished perfectly publishable poems waiting in this room (I don't exaggerate, alas), apart from a dozen full-length books. I don't have time/energy or means even to throw them at publishers. In fact, I don't have time to look at the books after writing them. Already lost in other work. And this room (tiny) I call my "little chaos": books and papers etc from floor to ceiling and hard even to seat oneself at this desk (a large desk but hardly enough space for this small typewriter). As I may have scribbled on pc – I write a book of poems every day. (No holidays or, rather, every day becomes a holiday.) For some years now. So the 120 titles published are only a small fraction of my work."*



inscribed to
Ray Souster

CID

Sweeping the garden
a rock striking bamboo and
everything clicks.

❧

I want the words
so simple and
true you think they

have come out of
your own mouth and
are breathing you.

CORMAN

for Ray – a [illegible]
with love – Cid

*Cid Corman's poetry books and publications as translator and editor—*ORIGIN *(1951–) —are a main feature of the Longhouse library. Write us for details.*

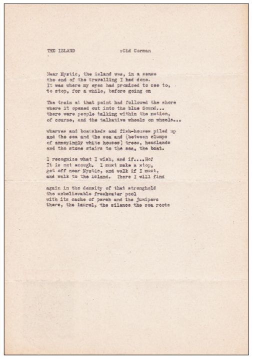
Longhouse
Publishers & Booksellers
277 Jacksonville Stage
Brattleboro, Vermont 05301
802-254-1242

267 **THE ISLAND :Cid Corman**

[2pp] leaf; 264 × 185 mm typescript.

A poem about an island near Mystic, Connecticut, typed on the verso of patriotic letterhead bearing a colour reproduction of a painting of an American Army Corporal waving goodbye from a ship's porthole captioned, "Till we meet again | Buy War Bonds". Bearing three old folds across, the sheet appears to have originally been sent in a business envelope. Nicely preserved.

NOTE *done in 1942 by Joseph Hirsch (1910–81), the painting featured prominently throughout the war on posters (War Savings Staff Poster 645) & evidently as letterhead. Countless copies of the posters survive (with variants) but I find no specimens of the letterhead in evidence. The island in question is likely Mason's Island, connected to the mainland by a bridge. In the poem, Corman makes a decision to walk to the island. Apparently an early poem – judging from the text, not the sheet – possibly sent to Souster, though I have no record or memory of where I acquired it.*



THE ISLAND :Cid Corman

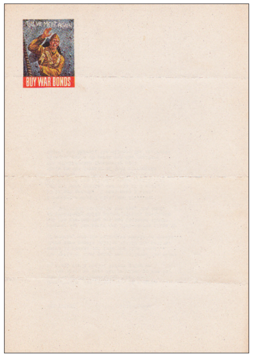
Near Mystic, the island was, in a sense
the end of the travelling I had done.
It was where my eyes had promised to see to,
to stop, for a while, before going on

The train at that point had followed the shore
where it opened out into the blue Sound...
there were people talking within the motion,
of course, and the talkative wheels on wheels...

wharves and boatsheds and fish-houses piled up
and the sea and the sea and (between clumps
of annoyingly white houses) trees, headlands
and the stone stairs to the sea, the boat.

I recognize what I wish, and if....No!
It is not enough. I must make a stop,
get off near Mystic, and walk if I must,
and walk to the island. There I will find

again in the density of that stronghold
the unbelievable freshwater pool
with its cache of perch and the junipers
there, the laurel, the silence the sea roots



OTHER BOOKS REPRESENTED BY CONTACT PRESS

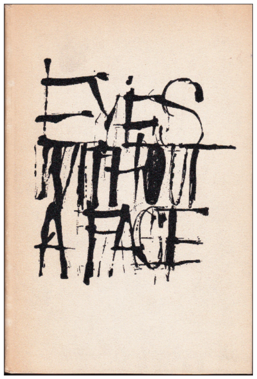
Mayan Letters Charles Olson (January 1954: Divers Press) the title before Layton's *In the Midst of My Fever*
All that Is Lovely in Men Robert Creeley (fall 1955: Jonathan Williams, Jargon 10)
Pictures of a Gone World Lawrence Ferlinghetti (November 1955: City Lights Pocket Poets No 1)
Howl & Other Poems Allen Ginsberg (October 1956: City Lights Pocket Poets No 4)
True Minds Marie Ponsot (January 1957: City Lights Pocket Poets No 5)
Here and Now Denise Levertov (January 1957: City Lights Pocket Poets No 6)

SECTION F: BOOKS REJECTED BY CONTACT PRESS

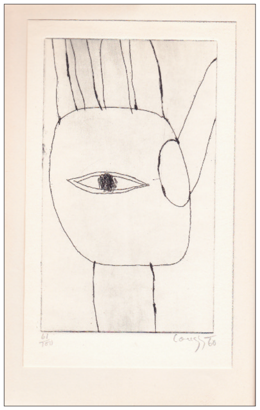
1958

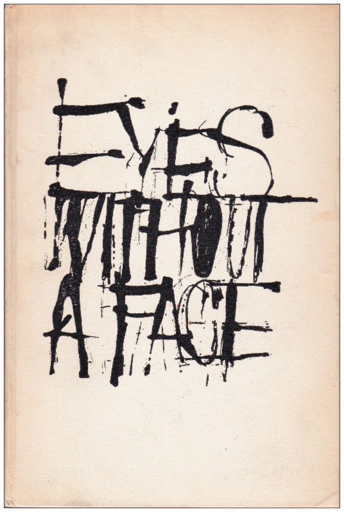
268 ***Kenneth McRobbie* | EYES | WITHOUT • | A FACE | *Gallery Editions: One | Original etching and cover by Graham Coughtry***
[74pp, tipped frontis]: [x], 64 (last three leaves blank); sewn in four gatherings glued in illustrated card covers with yapp edges; 227 × 151 × 5 mm.
COPYRIGHT PAGE “GALLERY EDITIONS, *The Isaacs Gallery, | 736 Bay Street, Toronto, Canada | This book is the first in a series designed | and printed in Canada representing the work | of Canadian poets and artists | Typography—J. A. Guest | By the same author:* | Jupiter C—Four Poems For [*sic*] the Missile Age | *(Broadsheet, Contact Press, 1958) | … | Copyright by Kenneth McRobbie, May 1960 | Printed in Canada by John Deyell Limited, | Lindsay, Ontario*”.
Paper issue of the author’s first book, beautifully designed & printed on deckled Howard Smith Byronic Text, in an edition of 200 copies thus. The unsigned reproduction has been lithographed on coated stock. Covers toned about perimeter (as usual), else fine.
NOTE *emigrating from Britain aboard the Queen Mary (31 December 1953), Kenneth McRobbie (b. 1929) became secretary for much of the Greenwich Gallery/Contact Poetry Reading Series (23 April 1957 – 28 April 1962) maintaining the schedules, accounts & correspondence with Canada Council Arts Supervisor, Peter Dwyer. During the 1960/1 season he went abroad, with John Robert Colombo filling in until his return. He also read in the first series (sixth event), on a bill with Peter Miller (22 February 1958); while his abiding interest in Hungarian literature augmented the group reading of translations from Hungarian two months later (25 April 1958). With the added editorial demands of his new little magazine Delta – not to mention the recently-established McGill Poetry Series – & printing the early issues of the magazine as well as his book,* Laughing Stalks *(1958), Louis Dudek was becoming increasingly overwhelmed as managing director of Contact Press. He’d been to Toronto to read in the series just before McRobbie (25 January), presumably agreeing to, or confirming a submission from him at the time. His one reference to it appears in a letter to Souster dated two weeks later (9 February 1958), “McRobbie’s* MS *will have to wait for revisions.” Might it have been a book-length project ultimately pared down under duress, to a broadside (the only such ephemeral title under their imprint)? Not long after, at Souster’s urging, Av Isaacs (host of the reading series) issued the first of his Gallery Editions,* Eyes without a Face *by Kenneth McRobbie (May 1960), collecting 36 poems (with ‘Jupiter C’).*

EYES
WITHOUT
A FACE



269 ***Kenneth McRobbie* | EYES | WITHOUT • | A FACE | *Gallery Editions: One | Original etching and cover by Graham Coughtry***
[66pp, tipped frontis]: [vi], 60; sewn in four gatherings bound with plain endleaves in illustrated white boards; 228 × 152 × 10 mm.
COPYRIGHT PAGE “GALLERY EDITIONS, *The Isaacs Gallery, | 736 Bay Street, Toronto, Canada | This book is the first in a series designed | and printed in Canada representing the work | of Canadian poets and artists | Typography—J. A. Guest | By the same author:* | Jupiter C—Four Poems For [*sic*] the Missile Age | *(Broadsheet, Contact Press, 1958) | … | Copyright by Kenneth McRobbie, May 1960 | Printed in Canada by John Deyell Limited, | Lindsay, Ontario*”.





COLOPHON *“This signed edition of* Eyes Without a Face *contains | an original etching by Graham Coughtry, and is limited to | 100 copies numbered 1 to 100, of which this is | Number [“76” in black ink] | Also issued: a further 25 copies of the limited | edition numbered* I *to* XXV *hors commerce, | and | an unsigned soft cover edition of 200 copies | with a reproduction | [signed in black ink, “Kenneth McRobbie”]”.*

Board issue of the author’s first book, beautifully designed & printed on deckled Howard Smith Byronic Text, in an edition of 100 copies thus (with an additional 25 hors-commerce copies). The Coughtry print is embossed into heavy art stock, signed, dated & numbered in pencil, “76/100”. A remarkably nice specimen.

NOTE *the four extra blank leaves in the paperback comprise the endleaves of the board issue, while the third blank leaf rear includes the colophon in the hardcover.*

1961

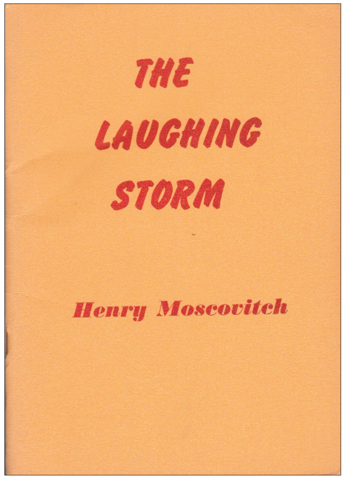
270 ***The Laughing* | *Storm* | Henry Moscovitch | The Promethean Publishing House | 5764 Eldridge Avenue | Montreal 29, Quebec**

[52pp]: [ii], 50 (last two leaves blank); stitched in letterpress card covers; 198 × 142 × 5 mm.

COPYRIGHT PAGE *“Also by Henry Moscovitch |* The Serpent Ink *| (Contact Press) | … | Copyright, Canada, January 1961 by | the author, Montreal | All rights reserved”.*

CORRECTED COPY *three corrections in blue ink, including the word “the” added before the word “icicles” (22:10); the “h” in “phrophesy” elided (37:6); & the extra “p” in “appartment” crossed through (44:15).*

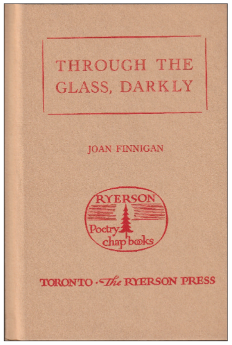
The author’s second collection of poetry, 34 poems printed letterpress presumably by Réal Lucas; dedicated “for Sidney Aster”. A nice copy in remarkably clean covers, with five pencil ticks against titles in the Contents (possibly a review copy). Not common (WorldCat tracing a mere 16 copies).



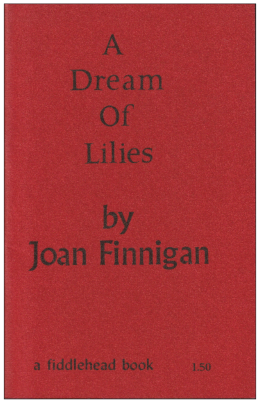
NOTE *self-published in a format similar to his first book (edited by Irving Layton who had employed Lucas to print his books as early as 1951). Preceding the first issue of Cataract (1961) edited by Leonard Angel, K.V. Hertz & Seymour Mayne with Moscovitch the sole contributing editor. While no evidence has emerged supporting its submission to Contact Press, it would have been natural for Moscovitch to offer the manuscript to his current publisher, despite the sentiments of Dudek & Souster toward the earlier book (& the brewing rift between Layton & Dudek). Those issues would not have been common knowledge in 1959/60 when the collection was initially assembled. Combustion, notably, is included among the acknowledgements. Moscovitch was one of forty delegates at the Conference on Creative Writing at the University of Toronto (22–4 February 1962) where he gave a rousing reading. Presided over by Irving Layton, the windup event Saturday the 24th was less than a success however, owing to “the poetry-minded delegates [having] skipped the party in favour of the Contact Poetry Reading which was featuring that evening the leading American poet Charles Olson [John Robert Colombo,* The Notebooks, *p1879].” A copy of the book inscribed to Eli Mandel bears the date, 2 March 1961.*

1962

271 **THROUGH THE | GLASS, DARKLY | JOAN FINNIGAN | RYERSON | Poetry | chapbooks | TORONTO • *The* RYERSON PRESS**
[16pp]: [ii], 14; machine-sewn into pastedown endleaves in printed tan boards; 197 × 131 × 6 mm.
COPYRIGHT PAGE *"This is Chap-Book 172 | Of this edition of* Through the Glass, Darkly, | *by Joan Finnigan, two hundred and fifty | copies only have been printed. | Copyright, Canada, 1957, by The Ryerson Press, Toronto. | … | Printed and bound in Canada | by The Ryerson Press, Toronto".*
The author's first book, a clutch of nine poems edited by Lorne Pierce. As new (WorldCat tracing 39 copies).
NOTE *the endleaves are in fact part of the signature, the lower one printed with the continuing section of the Ryerson Poetry Chap-Books list (to number 175). Presumably submitted to Contact Press with her manuscript 'Winter on Amherst Island' (June 1962). Souster had written Dudek (17 October 1961) urging him – as her editor & discoverer in Delta – to invite a submission, having heard from Doug Jones that she had a collection in the works. "The thing is to get her name on our books."*

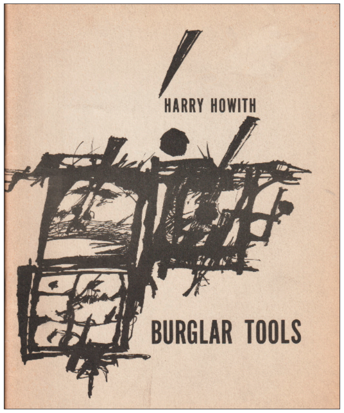


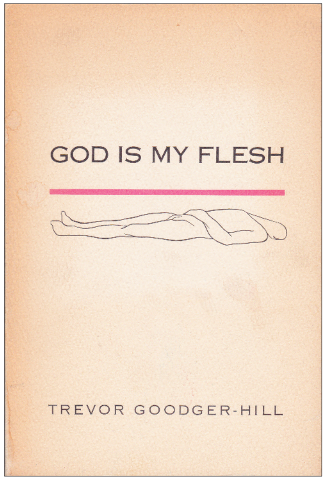
272 **A | Dream | Of [*sic*] | Lilies | by | Joan Finnigan | a fiddlehead book 1.50 [from cover]**
64pp stitched in printed card covers; 214 × 137 × 3 mm.
COLOPHON *"500 copies of* A Dream of Lilies *by Joan Finnegan | have been printed in 1965 by The Fiddlehead, c/o | Department of English, University of New Brunswick, | Fredericton, NB. Copyright remains with the author."*
The author's second book, issued under the direction of Fred Cogswell (WorldCat tracing 63 copies). As new.
NOTE *Ottawa author Joan Finnigan (1925–2007), Mrs Frank Mackenzie (1949–65), submitted a manuscript to the Contact editors under the title 'Winter on Amherst Island' (June 1962), its title poem included in the present collection (p42). Her earlier book,* Through the Glass, Darkly, *was published in 1957 as Ryerson Chap-Book 172 (250 copies). Fred Cogswell was compelled to print more copies of the Fiddlehead books than necessary, to comply with* UNESCO *standards of 'the book' – a minimum edition of 500 copies with at least 48 bound pages per book – & meet the condition for grants from the Canada Council, which kept both the imprint (& logging) afloat.*



1963

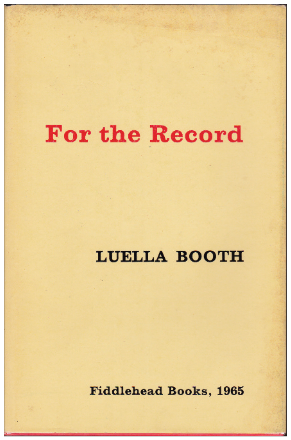
273 **BURGLAR TOOLS | Harry Howith | BYTOWN BOOKS | Ottawa Canada | 1963**
52pp stitched in illustrated card covers; 216 × 175 × 3 mm.
The author's first book, conditionally accepted for publication by Contact Press but ultimately self-published in a presumed edition of 300 copies (WorldCat locating 45). Printed offset from typewritten masters in typeset covers illustrated by Christopher Wells. Covers dust-soiled, else fine.
NOTE *"After I communicated our offer to Harry Howith he expressed much gratitude for our consideration of his* MS, *but also doubts on whether he should accept the offer. I discussed it with him by phone, telling him our joint viewpoint. After a week's thought, he has decided not to accept, per letter enclosed [Peter Miller to Louis Dudek, 21 March 1963]." Christopher James Wells (1937–2020), a graphic designer at the Exposition Commission, also*

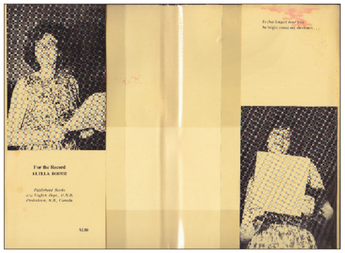




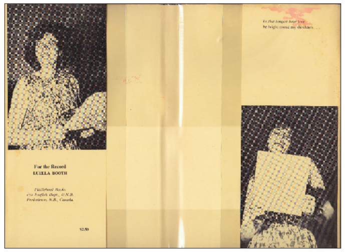
did posters for Le Hibou, as well as the covers to Shoot Low Sheriff, They're Riding Shetland Ponies! *by William Hawkins & Roy MacSkimming (March 1964). Bytown Books also advertised the first book by Seymour Mayne,* That Monocycle, the Moon, *a manuscript which had won the Chester Macnaghten Prize for Creative Writing at McGill (1962). Mayne printing an edition of 249 copies in May 1964 at the Jewish Public Library in Montreal – courtesy of Library Director David Rome – as the first of his two Catapult monographs (14 leaves). A poem from the book, 'Impression (for Leonard Cohen)', graced the lower cover of Delta 22 (October 1963), with the volume advertised beneath from Bytown Books, 135 McLaren St, Ottawa ($1.00).*

274 **GOD IS MY FLESH | POEMS BY TREVOR GOODGER-HILL | BRUSH DRAWINGS BY MARIE KŒHLER | 1963 MONTREAL CANADA**
[84pp] foliated [3]–[86] last two leaves blank; sewn in five gatherings bound with plain endleaves in illustrated card covers; 226 × 151 × 10 mm.
COPYRIGHT PAGE *"Copyright 1963 by Trevor Goodger-Hill | 81 Oscar Avenue, Montreal 18, Quebec, Canada | … | Cover design by Marie Kœhler | Printed and bound in Canada".*
SIGNED *tp by both the author & the artist.*
The author's self-published first book, issued in an undisclosed edition of 300 copies (WorldCat tracing 52). Covers toned about perimeter as usual, else fine. Uncommon signed thus by both.
NOTE *submitted to Contact Press 6 May 1963, under the impression it might be accepted if the author financed the production. "Recently I received my second rejection from McClelland & Stewart for a volume of my poetry* God Is My Flesh, *and being tired of waiting for a traditional publisher to accept, I have decided to publish myself [Trevor Goodger-Hill to Raymond Souster]." The rejection letter from Peter Miller points out that "at one time Contact Press accepted manuscripts for publication at the author's expense, provided that they met the standards of the Press. However, under more recent arrangements, the Press itself backs accepted books financially, preferring thus to ensure its reputation as a private press independent of authors' financing [12 May 1963]." Ardent socialist & anti-theist, Trevor Goodger-Hill (b. 1932) graduated from Sir George Williams University in 1955. Marie Kœhler Vandergraaf (1939–2020) lived in Montreal from 1962–75 before moving to New Ross, Nova Scotia, while she taught at* NSCAD. *The author's far more common erotic second collection,* Love Is Death's Oracle, *1965: Mansfield Book Mart, was issued in a bilingual edition of 368 illustrated copies which librarians apparently found unsavory (WorldCat locating 31).*





275 **For the Record | Luella Booth | Fiddlehead Books, 1965**
64pp sewn in four gatherings bound with red endleaves in scarlet linen gilt-stamped along spine, in a letterpress jacket with photographic flaps ($2.50 on upper flap); 221 × 146 × 10 mm.
COPYRIGHT PAGE *"© 1965, Luella Booth | 500 copies of* For the Record *have been printed for The Fiddle- | head, Fredericton, NB, Canada, in 1965. Copyright remains the | property of the author. | Printed by Villiers Publications Ltd, London,* NW5, *England."*
The author's second book, a collection of 69 poems written between August 1960 & December 1964. Includes her Bohemian Embassy poem '7 St Nicholas Street for Milton Acorn' (p27). Dampstain along top edge.



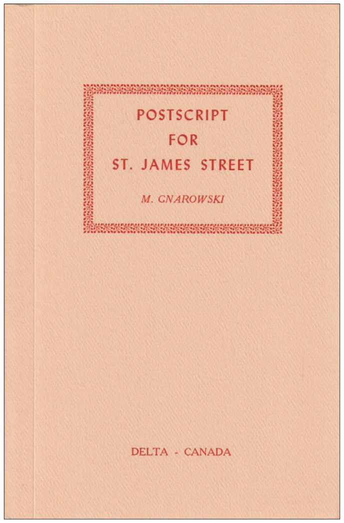
NOTE *Luella S. Booth (191?–92) published her first four books under her married name & last few under Luella Kerr. Her earlier book,* Love Is Bright Round My Shoulders, *was published in Toronto by J.H. Bell [1962]. An early version of this book was submitted to Contact Press in 1963 but rejected. "Luella Booth is really Elizabeth Barrett Browning posing usually as a beatnik [Peter Miller to Ray Souster & Louis Dudek, 30 April 1963]." A regular at the Embassy & dedicated supporter of Milton Acorn (reading alongside him at the notorious Allan Gardens free-speech protest, 15 July 1962), she may have been his girlfriend for a time, as noted in Richard Lemm's biography,* Milton Acorn: In Love & Anger, *1999: Carleton University Press, pp173/4. "The physical Embassy was an elongated wooden box with a stage off to the side in the middle. The bulk of its programming featured mostly folk music, a little chamber music, poetry readings by Milton Acorn, Gwendolyn MacEwen, Margarets Atwood and Avison, Raymond Souster (rare appearances), Joe Rosenblatt, and other denizens of the fledgling demi-monde of the Toronto literary scene, many of whom were published by Contact Press, and the ubiquitous chess matches over hot java served by happy beatniks eager to denounce the authoritarian, provincial status quo [Victor Coleman, 'from Cold War City or Art Is My Middle Name: An Emotional Memoir', 15 June 2018,* Dispatches from the Poetry Wars *curated by Michael Boughn & Kent Johnson, poetrywardispatch@gmail.com]."*

276 **POSTSCRIPT | FOR | ST JAMES STREET | *by* | M. GNAROWSKI | *Foreword by Louis Dudek* | MONTREAL, QUEBEC | DELTA (Canada) | 1965**

48pp (last two leaves blank); perfectbound in printed card covers with yapp edges & lap-scored upper cover; 222 × 143 × 4 mm.

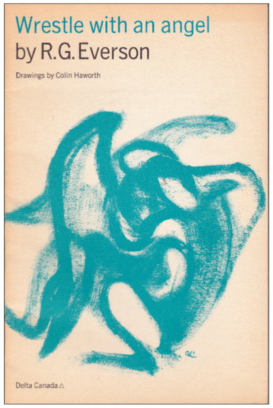
COPYRIGHT PAGE *"Published by | DELTA (Canada) | 3476 Vendome Ave | Montreal 28, PQ | (c) M. Gnarowski 1965 | Printed in Canada by |* THREE STAR PRINTING & PUBLISHING CO*".*

The author's first volume of verse & second title from the press, collecting 14 poems in two sections: 'St James Street Poems' (11 poems); & 'The White Asylum' (3). Initially submitted to Contact Press in 1963 but ultimately rejected because the MSS was too slight. As new (77 copies in WorldCat).



POSTSCRIPT
FOR
ST. JAMES STREET
M. GNAROWSKI
DELTA - CANADA

NOTE *"Ray and I have the same thoughts on this. We think Mike writes well, in fact attractively, but not excitingly. We think in any event that his MS is quite too brief to be considered finally just now [Peter Miller to Louis Dudek, 29 April 1963]." The address was Dudek's home address. The idea for the new press developed over the course of the following year. "The Contact Press is doing very fine work and obviously will continue on its present formal course. I only believe in a little more elbow room, freedom to publish on the part of authors who show promise, open-house where good things pour in and less when they don't. Obviously this is not any longer the method of Contact Press. We have finished with the frontier! However, I had a proposal from Glen Siebrasse and Mike Gnarowski last summer to bring out one or two books under the imprint Delta Books. A couple of weeks ago Gnarowski renewed this idea, suggesting a MS of his which I have seen; and also I have in my hands a good MS by Siebrasse. Neither of them has a chance with us in Contact at present. So I may go ahead with this separate publication plan. Siebrasse has agreed to do all the accounting and invoicing & mailing on Delta Books. Individual poets would undertake the production, if I accept them – but obviously my standards of acceptance would be much freer that* [sic] *yours; I would simply provide editing, suggestions, improvements before the book went to press. Ron Everson's book may in fact come out under this imprint [Louis Dudek to Peter Miller, 15 October 1964]."* Wrestle with an Angel *by Ron Everson was the first title to bear the imprint, followed by* The Regeneration of an Athlete *by Glen Siebrasse.*



277 **Wrestle with an Angel | by R.G. Everson | Drawings by Colin Haworth | Delta Canada**

48pp stitched in illustrated card covers with printed flaps (“Price $2.00” on flap); 228 × 151 × 4 mm.

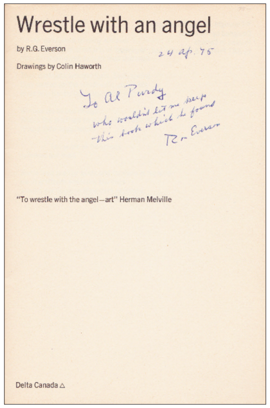
COPYRIGHT PAGE *“© Copyright 1965 by R.G. Everson | Designed by Fred Mast | Printed in Canada | by RBT Printing & Litho Co Ltd, Montreal”.*

UPPER FLAP *“Delta Canada number 1 | Louis Dudek, editor | Other titles in this series |* 2. Regeneration of an Athlete *by Glen Siebrasse |* 3. Postscript for St James St *by M. Gnarowski | Delta Canada | 3476 Vendôme Avenue | Montréal 28, Québec”.*

PRESENTATION COPY *inscribed tp in blue ink, “24 ap 75 | To Al Purdy | who wouldn't let me keep | this book which he found | Ron Everson”.*

The author's fifth book & first of the press, produced in a presumed edition of 500 copies (WorldCat locating 96). Covers toned, else about fine.

NOTE *originally proposed for Contact Press, with the Toronto editors less than enthusiastic about the prospect. “It happens that my time and money (now that I'm married) only permit of two books a year. But no more than that have been appearing in the form of mss. Even Ron's overture was not turned down flat: it was played down, for diplomatic reasons, but the door was left open with a guarded invitation to submit [Peter Miller to Louis Dudek, 2 October 1964].” Clarifying, “Ron Everson's latest missive, mentioning his next book to come out with Delta Books, included a request that we ‘put him down for a book in 1966’ (I think that was his wording, though I go by memory). As Ray and I raised our eyebrows at the man asking us to reserve a place for a book which he has evidently not even put together yet, we decided not to reply to him in this respect. I mention this to put you fully in the picture, and to hint at what our attitude has become towards his overtures [Miller to Dudek, 19 October 1964].”*


Wrestle with an angel

by R.G. Everson

Drawings by Colin Haworth

24 ap 75

To Al Purdy
who wouldn't let me keep
this book which he found
Ron Everson

“To wrestle with the angel—art” Herman Melville

Delta Canada

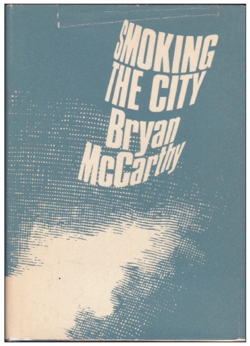
278 **Wrestle with an Angel | by R.G. Everson | Drawings by Colin Haworth | Delta Canada**

48pp stitched in illustrated card covers with printed flaps (“Price $2.00” on flap); 228 × 151 × 4 mm.

COPYRIGHT PAGE *“©Copyright 1965 by R.G. Everson | Designed by Fred Mast | Printed in Canada | by RBT Printing & Litho Co Ltd, Montreal”.*

Review copy sent to Alan Pearson (lacking the slip), with a list of four poems in pencil on the flap beneath the heading “not bad”. Creased rear else fine.

NOTE *the review appeared in Tamarack Review 39 (spring 1966) under Alan Pearson's column heading ‘Poetry Chronicle’ (pp79–90) concerning eleven books, including Luella Booth's* For the Record *& Bryan McCarthy's* Smoking the City, *alongside two Contact Press titles, Frank Davey's* Bridge Force *& John Newlove's* Moving in Alone. *His comments on the present volume begin, “The poetry of R.G. Everson in* Wrestle with an Angel *is that of a man who has no great illuminations to impart. Where other men in exasperation reach for a bottle or a woman, Everson reaches for his pen.”*



279 **SMOKING | THE | CITY | *Poems by* | BRYAN | MCCARTHY | *McClelland and Stewart Limited Toronto / Montreal* [title-spread]**

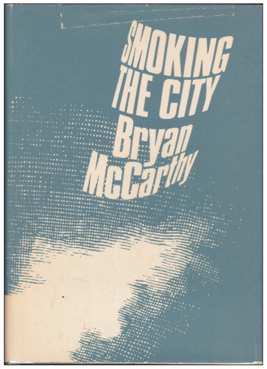
[104pp]: xvi, 88; sewn in six gatherings bound with plain endleaves in illustrated white boards in matching jacket; 184 × 133 × 13 mm.

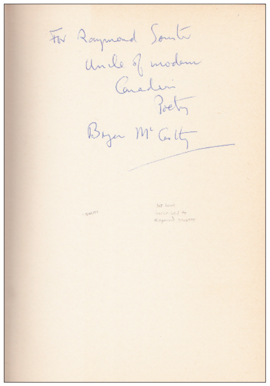
COPYRIGHT PAGE *"copyright © 1965 by Bryan McCarthy | … | printed and bound in Canada by | T.H. Best Printing Company Limited".*

PRESENTATION COPY *inscribed ffe in blue ink, "For Raymond Souster | Uncle of modern | Canadian | Poetry | Bryan McCarthy".*

The author's first book, presumably issued in an edition of 500 copies (WorldCat tracing 62). Very nice.

NOTE *emigrating to Montreal in 1956, British expat Bryan McCarthy (b. 1930) joined forces with Joe Sage & Milton Acorn (resident muse) to open* The Place, *a coffee-house-cum-jazz-joint which hung on for half a year in the early 60s (before Sage absconded with the receipts one night). In 1964 he married British-born photographer Edith Mather (1925–2017) editing Booster & Blaster: The Montreal Free Poet (1971/2) while hanging out with fellow Brit expats, Alan Pearson & the infamous Johns: Mills & Richmond (with whom he translated* The Singing Cells: Modern Greek Poems*, 1970: Ingluvin Press) as well as his reading series partner from The Rank Outsiders, Ray Fraser. McCarthy's* Bad Book *(1972: Wrecker's Ball Press) appears to have been his last. John Metcalf – the third fellow expat John – who had replaced him as English Department 'head' at Ross High, characterized McCarthy as "a boozehound & notorious wastrel [*An Æsthetic Underground: A Literary Memoir*, p75]." Ross High School – atop a BBQ chicken joint – "catered to students who had failed in the state schools, or who were disaffected, stoned, or simply idle [Metcalf, op cit, p75]."*




For Raymond Souster
Uncle of modern
Canadian
Poetry
Bryan McCarthy

1964

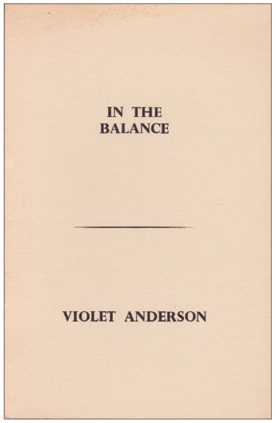
280 **IN THE | BALANCE | VIOLET ANDERSON [from cover]**
16pp stitched in letterpress card covers; 215 × 139 mm pamphlet.

COPYRIGHT PAGE *"Five hundred copies of* In the Balance *by Violet Anderson | have been printed in 1967 by Fiddlehead Poetry Books, c/o | English Department, University of New Brunswick, Fredericton, | NB, Canada. Copyright remains in the hands of the author."*

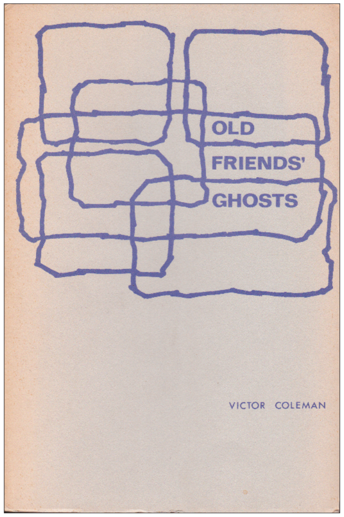
IMPRINT *"Printed at the Press of Villiers Publications Ltd | Ingestre Road, London, NW5, England".*

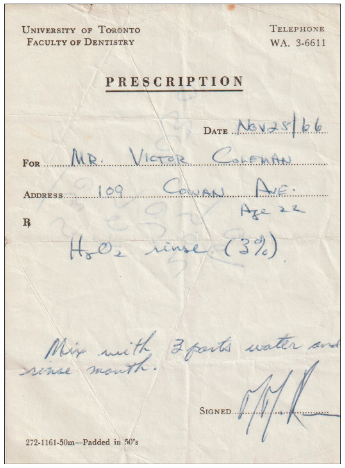
The author's second book of poetry, a collection of 17 poems, originally submitted to Contact Press late 1964. Very fine (WorldCat tracing 53 copies).

NOTE *the manuscript received 4 November 1964 likely included more poems. Peter Miller's favourable report to Louis Dudek two weeks later, noted however that Ray Souster "agrees that the technique is excellent, but says the work leaves him completely unmoved…more a proposition for a commercial publisher than for us [18 November]". Poet Violet Louise Maw (1906–1990) – from 1932, Mrs Ross Atwell Fleming Anderson – was the mother of celebrated actress, shepherd, Anglican priest & award-winning poet, Mia Anderson. Her earlier volume of poetry,* The Ledge, *was published by Jay Macpherson as the fourth Emblem title (1957), while a book she edited after the war,* This Is the Peace, *appeared under the Ryerson Press imprint (1945).*



281 **OLD FRIENDS' GHOSTS | poems 1963–68 | Victor Coleman | Weed/Flower Press | Toronto 1970**
[64pp]: [iv], 60 (last two leaves blank); sewn in three gatherings bound with black endleaves in black card covers with yapp edges in a printed jacket glued on at spine; 211 × 139 × 7 mm.




UNIVERSITY OF TORONTO
FACULTY OF DENTISTRY

TELEPHONE
WA. 3-6611

PRESCRIPTION

DATE Nov 25/66

FOR Mr. Victor Coleman

ADDRESS 109 Cowan Ave.

Age 22

℞

H_2O_2 rinse (3%)

Mix with 3 parts water and rinse mouth.

SIGNED

272-1161-50m—Padded in 50's

COPYRIGHT PAGE *"Mostly different versions of some of these | poems have appeared previously in the following | publications: Matter, Island, Flour, El Corno | Emplumado, Work, Sum, The Tamarack Review, | Weed, Tish, Hyphid, Collection & in* New Wave | Canada *(Contact Press) | this book is haunted by old friends' ghosts | copyright is obsolete |* ISBN *0-919530-23-0 (signed edition) | 0-919530-24-9 (trade edition)".*

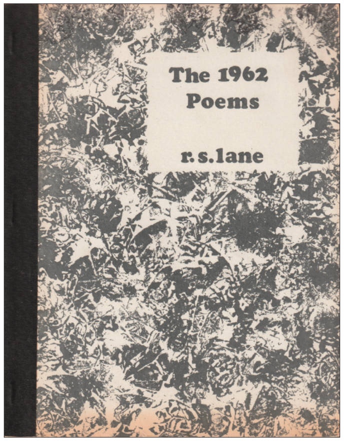
COLOPHON *"Cover by Barbara Caruso. | Published in a limited edition | of 350 copies. | Forty copies are numbered and | signed by the author. | This is number ___. | Weed/Flower Press, | 756*A *Bathurst St, | Toronto 179, | Ontario, Canada."*

AMENDED *tp in black ink "*OLD FRIEND'S GROPE *| Vic d'Or" (with printed title crossed through).*

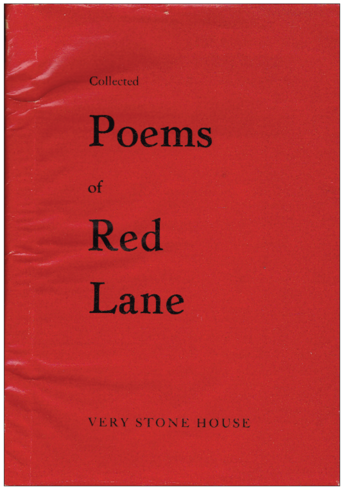
The author's seventh book, mimeo'd on Gestetner bond by Nelson Ball late 1970 (WorldCat tracing 74 copies). Submitted in part to Contact Press late 1964 (when the author was Ray Souster's neighbour & collaborator), but ultimately rejected. The title poem from the submission, 'The Complete Room', appears on p8. Fine copy.

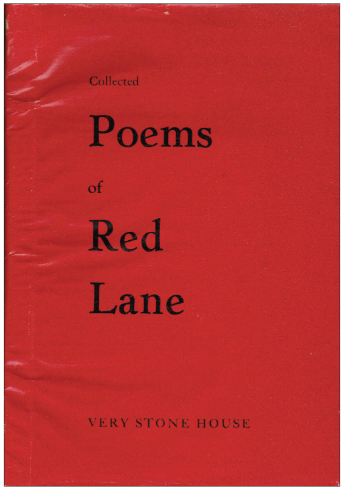
NOTE *"Dear Lou: Sending along another mss for your opinion, Victor Coleman's "The Complete Room". I sense you're up to your neck in work, but hope you can find a few minutes to go through this and give us your usual off-the-shoulder opinion* [Raymond Souster to Louis Dudek, 21 October 1964]*." In a lengthy rejoinder early the next year, Dudek unloads: "An uncomfortable decision here. And a curious reversal of our usual pattern. Usually I feel closer to Ray's judgment, especially on mss in the americanese, than to Peter's.…I think Ray has gone overboard for a very young and undeveloped poet.…he is not ready for a book. In fact, as a proposed book, this ms is a juvenile mess.…The whole thing is merely an import from USA, and from Vancouver, of that goddamned new style foisted on the ignorant young by Olson, also partly by Creeley. The enjambments in this style have no purpose, they're just a lot of abrupt would-be "experimental" line-breaks.…Final trouble with Coleman, is that he is young and ignorant and unwilling to learn. His attitude to external authority, to poetry in general, and to the past, is one of resistance and self-willed presumption. The result is that he can't even spell. Much less read poets with humility, poets who might teach him something. But this new generation of rebels leaves school at the age of twelve, shits on parents and teachers, lives in dirt and in bearded freedom, writes 'great original poetry' that nobody can read or understand or enjoy – and peters out at twenty-three. It's just the flush of adolescence which now takes the form of would-be art, since "to be an artist in America is almost compulsory".…He is really not ready for such an important showing as a Contact book. In fact, I would not publish him in the Delta books, which are more like private publication, and more open to young talent. I really don't think he is good enough yet* [13 January 1965]*." Yet Dudek would ultimately suggest Victor "join the organization" as third editor following Peter Miller's decision to retire (22 September 1966), aware by then of his journeyman's work on* New Wave Canada*. Barbara Caruso records that on 11 August 1970 she was "working on the cover of Victor's book* [A Painter's Journey 1963–1973*, Mercury Press, p56*]*," Nelson Ball typing the stencils early November (p76). At the time, Victor was overseeing production of Nelson's Coach House book,* The Pre-Linguistic Heights *(with Barbara's cover), while Nelson & Barb were completing three other Weed/flower books together with Victor's:* Headlights *by David Rosenberg; George Bowering's* George, Vancouver*; & Anselm Hollo's* America Del Norte*. "Nelson has been printing Weed Flower Press books. The pages for Victor's book are done. They will be sewn; the cover is ready. Anselm Hollo's and George Bowering's pages are finished, too. Hollo's cover goes to the printer today; Bowering's isn't ready yet.* [*7 December 1970, op cit, p79*]*." This, while Nelson worked a regular shift at the library & also catalogued books* *for Marty Ahvenus at the Village Book Store (as well as Jim Lowell's Asphodel Bookshop in Cleveland). One of only three Weed/flower books smyth-sewn & bound (with the deluxe* Points of Attention *by Nelson & Barb &* The Other Side of the Room *by bpNichol).*

282 **The 1962 Poems | r. s. lane**
[48pp] in 24 leaves mimeo'd both sides (last leaf blank); side-stapled thrice into separate card covers with tape spine; 279 × 217 × 5 mm.
ENCLOSURE *[2pp] green editorial sheet tipped-in rear, mimeo'd both sides, headed, "Ganglia | edited by | David Aylward & bpNichol assistance in getting it out from | sukamol khasnabish, dace puce, | mitzi d'aoust, andy phillips | mail things to | 477 brunswick avenue toronto 4 ontario".*
COLOPHON *"200 Copies Printed | Ganglia / Toronto | November 1965".*
IMPRINT *"Ganglia | 2" (lower cover).*
The author's posthumous first book, collecting 33 poems (concluding with 'Death of a Poet'); with an Introduction by his close friend George Bowering dated 5 October 1965 at Calgary. A lovely copy of the second Ganglia imprint (WorldCat tracing 16 copies).
NOTE *printed & bound by bpNichol & others at his first residence shortly after moving to Toronto, while working at Sigmund Samuel Library. Therapist Lea Hindley-Smith would soon invite him to become a 'diagnostic tester' at Therafields (June 1966) where he would remain as Vice-President (1968–82) while continuing to operate Ganglia Press (sporadically), issue grOnk (1967–72) & acquit editorial duties at Coach House Press. Rumoured to have been submitted earlier to Contact Press by the poet's brother, Patrick Lane.*



283 **COLLECTED POEMS | OF | RED LANE | Very Stone House | 3347 West 8th Ave, | Vancouver 8, Canada.**
108pp gathered in 27 folios side-stapled thrice in heavy red card covers with a tape spine in a letterpress label-paper jacket glued on at gutters ($2.50 on flap); 247 × 173 × 10 mm.
COPYRIGHT PAGE *"Copyright By | Patrick Lane and | Elaine May Lane | 1968".*
COLOPHON *"Richard Stanley 'Red' Lane, born Nelson, British Columbia, | August 13, 1936 – died in Vancouver on December 1, 1964 | of a cerebral hæmhorrage. His poems were published | in little magazines and one short collection of poems, |* 1962 Poems of Red Lane *appeared as the second issue | of Ganglia, a magazine from Toronto. | The poems in this book were collected from manuscripts | and publications. The organization of sections | follows the poet's original intentions. | All responsibility for choosing texts lie with | the editors, Patrick Lane and Seymour Mayne. | We wish to acknowledge Dorothy Livesay's endeavors in getting | these poems published. We would also like to thank the many | West Coast Poets who contributed through benefit readings."*
ENCLOSURE *[4pp] leaflet (252 × 381 mm, open) headed within, "New West Coast Poetry 1968 | … | Very Stone House :: PO Box 3007, Vancouver 3, BC, Canada" introducing two books,* The Collected Poems of Red Lane *&* This Difficult Flowring *by Pat Lowther, with a poem from each appended. This copy is addressed in ink to "Ganglia | 55 Admiral Road | Toronto 5 | Ontario". Folded twice for mailing (127 × 190 mm).*
The author's posthumous second book, issued in an edition of 500 copies (WorldCat locating 78). One short tear at crown of jacket rear, else fine (uncommon thus).

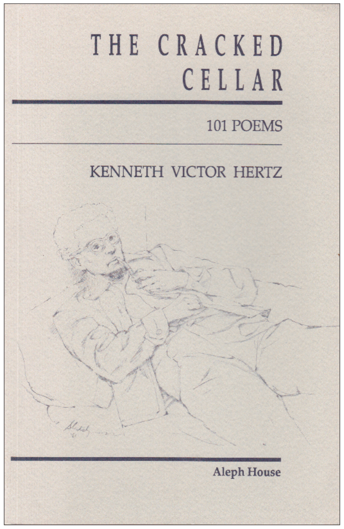




Collected
Poems
of
Red
Lane
VERY STONE HOUSE

NOTE *although nowhere mentioned in the Contact Press editorial correspondence, a Red Lane manuscript was reportedly submitted & rejected on the basis of rough language (according to Patrick Lane, his brother & editor). I can no longer locate the source of this assertion; but a possible conduit emerges in a letter referring to Kenneth Victor Hertz (1945–96),who had "not yet replied to my invitation to submit [Peter Miller, 19 February 1965]." He would later join forces with Seymour Mayne in publishing Ingluvin books, the heir to Seymour's prior imprint with Patrick Lane, Very Stone House. Another possibility may be George Bowering. According to brother Patrick "his history of my brother is so different from my history of my brother. We obviously knew totally different men. Now the writers connected with George remember my brother with great fondness. Dorothy Livesay thought he personified the great working class in a purely romantic way. It was just silly. He just came from the interior like I did. I remember him coming home from Vancouver and telling me what he thought of these guys. Frankly, he was mostly envious of them, and very frustrated. I don't think they liked his writing much at all. They mostly liked him because he was wild and crazy and he did bizarre things. My brother was a walk on the wild side for a lot of those middle-class kids whose daddies were schoolteachers. He'd take them on journeys. They'd break into houses and buildings. He showed them the criminal element. Wild parties, gangsters with guns, prostitutes. They thought this was great [interview with Alan Twigg in BC Bookworld, 7 April 2008]." Red died on George's 29th birthday.*

1965



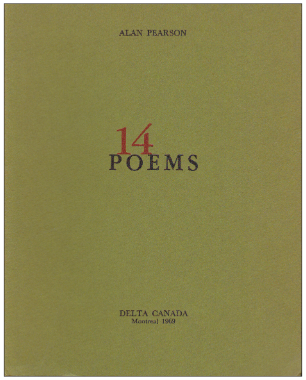
THE CRACKED CELLAR
101 POEMS
KENNETH VICTOR HERTZ
Aleph House

284 The Cracked Cellar | Kenneth Victor Hertz

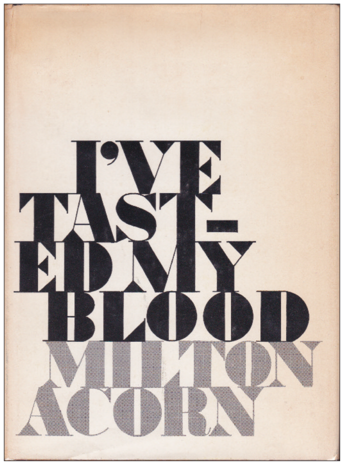
[64pp] foliated [i]–vii, 1–57 (even pages recto); perfectbound in illustrated card covers; 215 × 140 × 4 mm.
COPYRIGHT PAGE *"Cover art and book design by Stephen Slutsky | Copyright © Kenneth Hertz 1990 | All rights reserved | Published by | Aleph House | 865 Durwood Ave | Vancouver BC Canada | V5V 2Z1 | Editor, Leonard Angel | Editor's Note: | All poems in this collection were written by K.V. Hertz between 1958 and 1964, | while he was a teenager. The order in which they are presented here is loosely | chronological according to dates of composition and first publication."*
Belated first book of poems by Kenneth Victor Hertz (1945–96), produced to raise money for an operation. A collection of 101 poems with Prefatory Note by Irving Layton & blurbs by Layton, Louis Dudek, Seymour Mayne & Joe Rosenblatt (three of them comparing him to Rimbaud). As new (WorldCat tracing 3 copies only).
NOTE *despite a considerable output during his teen years (1958–64) his "poems were never collected in book form until Leonard Angel, in 1990, published* The Cracked Cellar, *launched in a bid to raise money for surgery in the United States [Robyn Sarah, 'Lives Lived',* The Globe & Mail, *29 April 1996, A20]." She adds, "in the early 1960s… he was hailed by Louis Dudek and other established poets of the day, as 'a young Rimbaud'." Prompted by Dudek, Peter Miller solicited a manuscript for Contact Press, but noted in the sole reference among his papers, that he had "not yet replied to my invitation to submit [Peter Miller, 19 February 1965]." Not long after collaborating with co-publisher Seymour Mayne as editor of Ingluvin Publications (1970–3), the onset of Parkinson's disease in 1981 put an end to Hertz's literary activities. His previous book,* Eurethrea *(1973: Ingluvin) – a spoof on Christianity – was illustrated by his brother Allen & typed by aunt Rita Bernstein. While* The Cracked Cellar *was likely never seen or rejected by the Contact editors, it deserves mention in this list for all the promise his work held (& retains).*

His attendance at the three-day Foster Poetry Conference held in the Glen Mountain Ski Chalet at Knowlton, Quebec (12–4 October 1963) occasioned his inclusion in the subsequent anthology appended to the proceedings of the conference, English Poetry in Quebec *(1965: McGill University Press).*

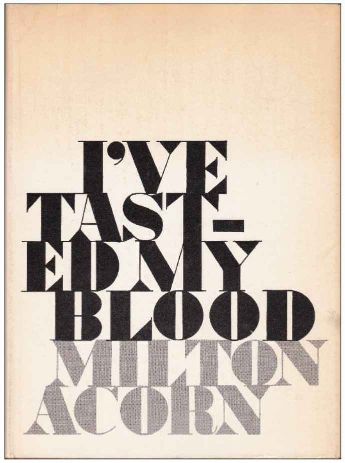
1966

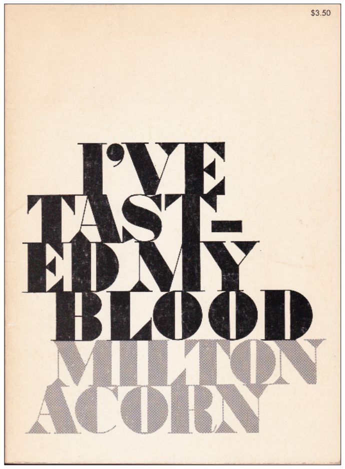


285 **ALAN PEARSON | 14 | POEMS | DELTA CANADA | Montreal 1969**
[32pp] sewn in two gatherings glued in letterpress card covers with yapp edges; 191 × 153 × 3 mm.
COLOPHON *"Imprimé par les Editions d'Orphée, Montréal".*
The author's beautifully-produced first volume of poetry, issued in a presumed edition of 250–300 copies (WorldCat tracing 49). As new.
NOTE *submitted to Peter Miller, 12 September 1966, with a covering letter from Al Purdy (dated the same day). "Dear Peter, I've been reading over the manuscript which Alan Pearson is sending along. I think it's very good, well worth publishing. Best Wishes, A.W. Purdy". Following the publication of his Contact book, Purdy had assumed the role of roving scout for the press, advancing a manuscript by John Newlove to Miller before the editors decided to formally invite his submission. Ray Souster, who wrote his reply beneath Purdy's note, gave Pearson's collection a thumbs-down. "Dear Peter:—To judge by the poems, Alan Pearson hates the city, and has not too much love for life. But I don't feel any real hatred in the poems, say, as you're forced to feel in Bryan McCarthy. So they end up for me, as simply another collection of fairly ordinary poems. I am against publication by Contact Press [Souster to Miller, 18 September 1966]." The book ultimately won the Québec Department of Cultural Affairs prize for the best volume of English poetry published in Québec in 1969. Yorkshire native Alan Pearson (1930–2012) moved to Montreal in 1952 before relocating to Toronto (1970s) where he freelanced at The Globe & Mail and Financial Post while writing scripts for the National Film Board – producing several further books of poetry & stories, along the way. A posthumous travel memoir,* I'll Take It Now *(2018), recounts his sabbatical year in Greece, England & Spain in 1969. Urbane & wry with neither animus nor pretence, he was the consummate guest during routine visits to my shop on Queen (1980s).*



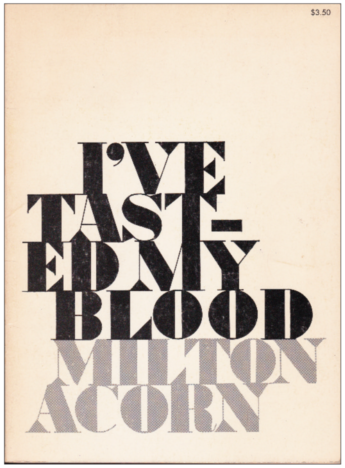
286 **MILTON ACORN | I'VE | TASTED | MY BLOOD | POEMS 1956 TO 1968 | SELECTED BY AL PURDY | THE RYERSON PRESS**
[160pp]: xxii, 138 (last leaf blank); sewn in five gatherings bound with olive endleaves in light brown linen gilt-stamped along spine, in a printed white jacket; 248 × 184 × 14 mm.
COPYRIGHT PAGE *"© Milton Acorn 1969 | Printed and bound in Canada | by The Ryerson Press Toronto |* SBN *7700 0262 5".*
EDITOR'S NOTE (p xv) *"This book consists of: two poems from* In Love and Anger, *1956; all the | poems from* The Brain's the Target, *1960; several poems from the broad- | sheet,* Against a League of Liars, *1961; most of* Jawbreakers, *1963. Also | included are many poems from the Acorn issue of The Fiddlehead, edited | by Fred Cogswell, Spring, 1963. In addition there are many new poems, written | since 1963, and never collected in book form. Two short stories are also | included. Poems of 1964 and later follow the two stories in the book."*



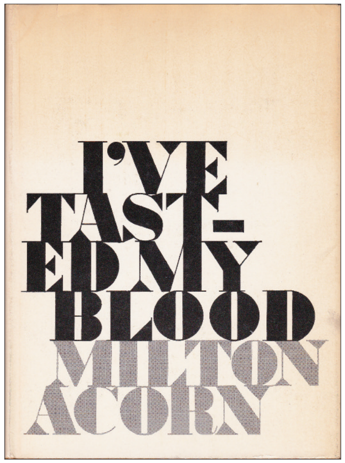


Cloth issue of the author's sixth collection, edited with a 9pp Introduction by Al Purdy (his Moment coeditor & close friend since 1958). Shortlisted for the Governor-General's Award, the book lost out to two by Acorn's nemesis, George Bowering, & one by his ex-wife, Gwendolyn MacEwen (sharing the award) – "rubbing salt" in the wound of his inevitable disappointment (as Irving Layton recognized). Acorn later commented, "At least one American without Canadian citizenship was on the award committee that year [Warren Tallman, whose house hosted the formation of Bowering's Tish]." Consequently a stalwart band of writers who recognized the importance of the book – including Irving Layton, Al Purdy, Dorothy Livesay, Joe Rosenblatt, Margaret Atwood, Eli Mandel, Luella Booth, Bryan McCarthy, Avi Boxer & Niema Ash – gathered at Grossman's Tavern on Spadina Avenue to present Milton with the newly-conceived Canadian Poets' Award, Saturday 16 May 1970 (later known as the People's Poet Award, from an inscription on the reverse of the medal they presented him with). Milton James Rhode Acorn (1923–86) has ever since been known as the People's Poet. Not many places can say they had a guy like Milt tell it like it is (one of this country's more ennobling assets); the present volume enduring in our literature both for the controversy surrounding it & its inspired vizyun – one of the most iconic collections in our history. Ink name on ffe (Roy J. Marx) else a beautiful copy with light wear at crown of spine (WorldCat tracing 97 copies).

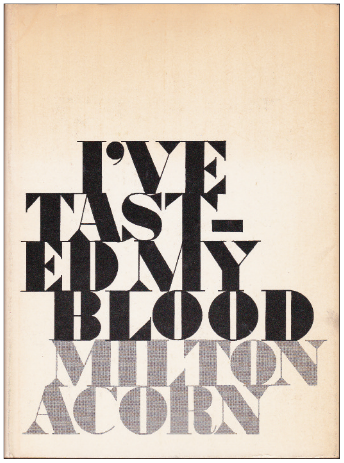
NOTE *also issued in rust linen (priority unknown) & a sewn paperback, the Ryerson edition limited to a single printing. In debt $2.5 million, the esteemed 140-year-old publishing arm of the United Church of Canada went on the block (following a massive sale of its stock at Varsity Arena, Toronto, that June) & was ultimately sold to the Canadian branch of the US publisher, McGraw-Hill (1 December 1970). In 1972 McGraw-Hill Ryerson issued a second paperback printing (with new book number) followed by a third sometime between 1972 & 1977. In 1978 Steel Rail Educational Publishing in Toronto brought out a new paperback edition with added author's Preface (in which Acorn reveals how the Ryerson staff had been "stunned at the spectacle of a poet flogging his own books" following his third purchase of 50 copies). The new edition retains the Purdy Introduction courtesy of Al, who waived his royalty rights. "If things were perfect in this imperfect world,* I've Tasted My Blood *would consist of two volumes. The first, consisting of the first half of this opus, would be* Jawbreakers; *the second a volume I would have named* Poems Committed.... *After I'd written* Jawbreakers, *I considered I'd said what I had to say; and my poetic career was over. Fate intervened with a number of hard knocks, making me again useless for anything but writing poetry, and my odyssey of words went on. Finally, through the intervention of Al Purdy* I've Tasted My Blood *appeared under the sigma of Ryerson Press. Shortly after that Ryerson Press elected to 'sell my contract' to McGraw-Hill, later McGraw-Hill Ryerson. I and several others stood like a stone wall against that bit of quasi-legal dealing. Purdy even withdrew a manuscript already in progress." In his letter accompanying a collaborative manuscript with bill bissett, entitled 'I Want to Tell You Love', Acorn attempted to alert Souster to a critical error: "Ray, you know I've said much of this before, and I'm giving it to you straight. Now what I'm going to say is also straight, and not so pleasant. You're being taken in by a bunch of turds who are entirely against what you stand for, I mean psychologically. Look Ray, you had a part in the development of Projective Verse, as had Irving – I remember that he edited a number of Origin. You brought those ideas to Canada and thus helped in the development of Purdy and myself. As a creative idea PV was absorbed into the Canadian tradition. Now you undoubtedly think that with Bowering and all, your ideas are really coming into their own. They're not! God damn it! You introduced these ideas as part of creation, for things to be done with in a free way. They are following it as a dogma, with* *overtones of art-for-art-sake and cowardly non-commitment. The West Coast poets to watch are Bill Bisset, [sic] Gerry Gilbert, Myra McFarlane … maybe John Newlove. He's got me guessing. Bowering is one of the enemies of poetry! I enclose a manuscript which I have compiled together with Bill Bisset. It speaks for itself. It can be enlarged. Yours with Love, Milton Acorn / Okay: Bill Bissett [addressed from The Bisset's House of Good Sense, 2237 W 5th, Van 9, 31 March 1966]." Poems by Acorn noted in this submission, appear in* I've Tasted My Blood.



287 **MILTON ACORN | I'VE | TASTED | MY BLOOD | POEMS 1956 TO 1968 | SELECTED BY AL PURDY | THE RYERSON PRESS**
[160pp]: xxii, 138 (last leaf blank); sewn in five gatherings bound with olive endleaves in printed card covers ($3.50 on face); 240 × 177 × 8 mm.
COPYRIGHT PAGE "*© Milton Acorn 1969 | Printed and bound in Canada | by The Ryerson Press Toronto |* SBN *7700 0262 5*".
EDITOR'S NOTE (p xv) "*This book consists of: two poems from* In Love and Anger, *1956; all the | poems from* The Brain's the Target, *1960; several poems from the broad- | sheet,* Against a League of Liars, *1961; most of* Jawbreakers, *1963. Also | included are many poems from the Acorn issue of The Fiddlehead, edited | by Fred Cogswell, Spring, 1963. In addition there are many new poems, written | since 1963, and never collected in book form. Two short stories are also | included. Poems of 1964 and later follow the two stories in the book." Paperback issue of the author's sixth collection, edited with a 9pp Introduction by Al Purdy. Fine.*
NOTE *"Dear Milt and Bill: Thanks for letting Contact Press have a look at "I want to tell you love". While all the editors enjoyed some of the poems in the collection, it was felt (rightly or wrongly) that you two don't really go together in a book – in fact, that you have little in common as poets, as shown here anyway [Raymond Souster to Milton Acorn, 17 May 1966]." Peter Miller rejected both the idea of a collaborative title & an illustrated volume (bill having apparently included art); & Souster notes, "Bill has some nice things – 'Crossing Directions', 'Las Palmas', 'Miracles' and 'The Caruso Poem' struck me particularly – while Milt, when he isn't straining too hard at being Preacher and Teacher comes through in 'Poem for a Singer', 'Adam and Eve as Dancers' and several short lyrics [Ray Souster to Peter Miller & Louis Dudek, 8 May 1966]." Acorn had left Toronto for British Columbia (fall 1963) shortly after his marriage to Gwen MacEwen dissolved, where he immediately clicked with Red Lane & on his tragic death, his brother Patrick. He mentions the collaboration in a letter to his mother (16 August 1965) with bissett noting in a later reply to Acorn's biographer, that "it was a colleksyun uv equal amts uv poems from each uv us no wun wud publish it but we lovd workin on it [Richard Lemm,* Milton Acorn: In Love and Anger, *1999, Carleton University Press, p142]."*



288 **MILTON ACORN | I'VE | TASTED | MY BLOOD | POEMS 1956 TO 1968 | SELECTED BY AL PURDY | MCGRAW-HILL RYERSON LIMITED | Toronto Montreal New York London Sydney | Johannesburg Mexico Panama Düsseldorf | Singapore Rio de Janeiro Kuala Lumpur New Delhi**
[160pp]: xxii, 138 (last leaf blank); perfectbound in printed card covers; 250 × 159 × 11 mm.
COPYRIGHT PAGE "*© Milton Acorn 1969 | Printed and bound in Canada |* ISBN *0-7700-0278-1 | … | 2345678910 1098765432*".



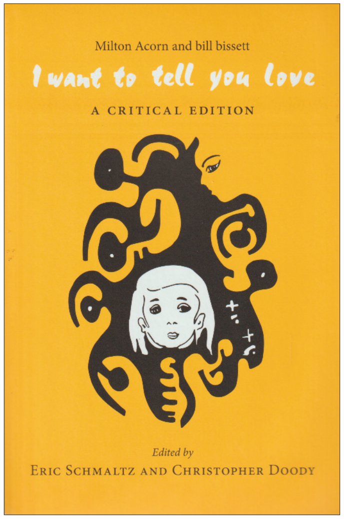
I'VE TAST-ED MY BLOOD
MILTON ACORN

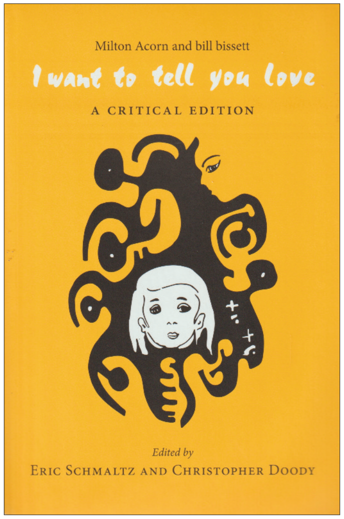
EDITOR'S NOTE (p xv) *"This book consists of: two poems from* In Love and Anger, *1956; all the | poems from* The Brain's the Target, *1960; several poems from the broad- | sheet,* Against a League of Liars, *1961; most of* Jawbreakers, *1963. Also | included are many poems from the Acorn issue of The Fiddlehead, edited | by Fred Cogswell, Spring, 1963. In addition there are many new poems, written | since 1963, and never collected in book form. Two short stories are also | included. Poems of 1964 and later follow the two stories in the book."*
First edition under the new global imprint, issued only in paperback. A tight clean lovely copy (elusive thus).
NOTE *"Let us now stop talking in terms of the public fantasies of the media and give out statements which correspond roughly to the real world. Ryerson Press was not sold. Ryerson Press no longer exists. What happened was that a foul group of Canadian Quislings, masquerading as the United Church, accepted two million dollars from an equally foul bunch of American Imperialists – in return for suppressing a Canadian institution. In the 'agreement' with McGraw-Hill, the country-salesmen of the United Church even claimed to have 'sold authors agreements'. Any author who imagines he has been 'sold' by the United Church needs either his head or his soul examined* [*Milton Acorn, 'The Business of the Country Is Selling Out the Country' in This Magazine Is About Schools 5:1, winter 1971, p146*]*."* INSET: *Ryerson Press Varsity Arena booksale, Toronto (13–21 June 1970) which netted $140,000, short of the $500,000 expected (cf, George Parker, 'The Sale of Ryerson Press: The End of the Old Agency System & Conflicts Over Domestic & Foreign Ownership in the Canadian Publishing Industry, 1970–86').*

289 **THE JINX SHIP | ND OTHR TRIPS | BILL BISSETT | THE JINX SHIP ND OTHR TRIPS | poems– drawings–collage by | BILL BISSETT $2.00 | THE | VERY | STONE | HOUSE | 3347 West 8th Ave | VANCOUVER BC | CANADA [inside cover]**
56 leaves side-stapled into printed card covers with tape spine glued on; 304 × 256 × 6 mm.
ALTERNATE TITLE *fires in the temple.*
The author's first or second book, produced in a presumed edition of 300 copies late 1966 (WorldCat locating 60). Including 26 oversize mimeo leaves the size of the covers – of which two, torn from The Illustrated London News (24 August 1963) act as endleaves – plus 30 letter-size leaves in a group, which appear roneo'd. Second issue with the cover price altered in ink to $3.00; white tape variant. About a fine copy of a very scarce book.
NOTE *the first section of oversize leaves includes two cycles, 'The Jinx Ship' and 'freckle's trips'; while the latter section of smaller leaves includes the poem, 'th tempul firing', suggesting 'Fires in the Temple' may be the title of the second section. The latest dated poem is October 1966 (in the roneo section). Shared Maritime roots (bill born in Halifax in 1939) & common social & cultural affinities, drew two of the country's nascent originals together briefly, 'free love' & the west coast hippie scene soon complicating bissett's collaborative work with Milton Acorn. Months after bill's first local book was out, Jack Kerouac, responding to a question from interviewer Ted Berrigan about who the great poets were (spring 1967), replied, "Let's see, is it…William Bissette of Vancouver. An Indian boy, Bill Bissette, or Bissonnette* [*Paris Review 43, spring 1968, p64*]*." Another copy in hand with white tape spine & price altered to $3.00, bears darker impressions on several pages with three verso drawings more clearly revealed. While it excludes the found endleaves, it also contains a great four-colour painting by the author. Later copies were issued without the illustrated card covers, "fires in the temple" title-leaf & five full-page unsigned prints at front (ie, merely the collated leaves side-stapled four times in self covers). A pencil annotation by Nelson Ball on the cover of the copy described, identifies it as bissett's first book.*

2021

290 **UNIVERSITY OF CALGARY | Press | Milton Acorn and bill bissett | *I want to* | *tell you love* | A CRITICAL EDITION | EDITED BY | Eric Schmaltz and Christopher Doody**
[262pp]: [vi], 256 (last leaf blank); perfectbound in illustrated card covers; 228 × 152 × 18 mm.
COPYRIGHT PAGE *"© 2021 Eric Schmaltz and Christopher Doody | University of Calgary Press | 2500 University Drive NW | Calgary, Alberta | Canada T2N 1N4 | press.ucalgary.ca | … | Printed and bound in Canada by Marquis Book Printing | This book is printed on Opaque Smooth Cream paper | Copyediting by Brian Scrivener | Cover-design, page-design, and typesetting by Melina Cusano".*
COLOPHON *"978-1-77365-229-4".*
Belated first publication of this collaboration, comprising 42 poems by Milton Acorn, 23 poems, 10 drawings, a 4pp Afterword & 9pp interview by bill bissett, prefaced with a 60pp 'Critical Introduction' by Eric Schmaltz & concluding with 42pp of endmatter. Though the editors count 39 poems by Acorn & 22 by bissett, there are in fact four distinct poems from Acorn's Dolphins Are People *(pp171–4) & 23 in all by bissett. New.*
NOTE *completed near the end of 1965, their collaboration was submitted by Acorn early the following year to McClelland & Stewart, whose letter of rejection is dated 28 March 1966. Three days later, Milt sent the manuscript to Ray Souster. The book was rejected by the editors at M&S because the poems of the authors were too dissimilar to market as a joint collection, a sentiment echoed by the Contact Press editors. Acorn's letter begins, "The Bisset's [sic] House of Good | Sense | 2237 W 5th, Van 8 | March 31st, 1966 | To Ray Souster | 28 Mayfield Avenue | Toronto | Dear Ray; | As you remember I wrote an article about you, which CYCLIC, learn- | of my opinion, demanded of me; saying they needed the controversy | in order to stir up interest. Well, rather than deal with the | type of controversy my article would have given them, they let | CYCLIC go under … turds! Well the article has been accepted by | The Progressive Worker … and is being expanded. Whereas before | it was about you with side-mentions of Purdy and others, it now | is going to be about both you and Purdy. As I think you know the | article is approving with reservations about your 'common man' | attitude. It exposes the stupid mistake made by the Tamarack critic | as to your poem 'The Death of the Grenadiers', and points out what | our crappy critics haven't noticed … that your images are skil- | fully used --- just unobtrusive. | [second paragraph omitted] | The West Coast poets to watch are Bill Bisset [sic], Gerry Gilbert, | Myra McFarlane … maybe John Newlove. He's got me guessing. Bower- | is one of the enemies of poetry! I enclose a manuscript which I | have compiled together with Bill Bisset. It speaks for itself. | It can be enlarged. | Yours With Love | [signed "Milton Acorn"] | Milton Acorn | [signed "Bill Bissett"] | Okay : Bill Bisset". After reading the mss, Ray wrote Louis Dudek & Peter Miller (8 May 1966), with Miller writing Souster & Dudek the following day, before getting Ray's note. Ray begins, "*I want to tell you love *makes an interesting book to read", confiding "Bill has some nice things -- 'Crossing Directions', 'Las Palmas', 'Miracles', and 'The Caruso Poem' struck me particularly" but concludes that "I don't see the contents making a book -- and I don't see the combination of these two as a marketable item, other considerations aside". He voted to "reject the mss as submitted, but invite submissions of separate mss from each, say, Spring 1967". His letter back reads, "9 Ivor Road, | Toronto 12, Ont, | May 17, 1966. | Dear Milt and Bill: | Thanks for letting Contact Press have*

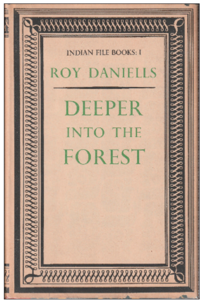

Milton Acorn and bill bissett
I want to tell you love
A CRITICAL EDITION
Edited by
Eric Schmaltz and Christopher Doody


Milton Acorn and bill bissett
I want to tell you love
A CRITICAL EDITION
Edited by
Eric Schmaltz and Christopher Doody

a look at 'I Want to tell | you love'. | While all the editors enjoyed some of the poems in the collection, | it was felt (rightly or wrongly) that you two don't really go together in | a book -- in fact, that you have little in common as poets, as shown here | anyway. | What we'd be much more interested in seeing are book-length | manuscripts (60–70 pages). As, however, Contact has now accepted books | to take it right through 1967, I suggest you try elsewhere now and if | need be come back to us, say, Spring, 1967. | May I suggest Delta Books (Louis Dudek and Co) at 2300 Dorchester | St West, Montreal, or Quarry Press, c/o Queen's University, Kingston, Ont? | Either one may prove to be more receptive to your collaboration than we've | been. | Your manuscript, since it did not bear return registered postage, is being sent back today under separate cover by ordinary mail at your | own risk. | Best of luck to you both. | Salud, | [signed "Ray"] | Ray Souster | for Contact Press". As I had no idea before early 2024 that I Want to Tell You Love *had at long last been published – receiving my copy 16 January, a day after Souster's 103rd birthday – the present description revisits details from among the letters in the Contact Press archive long since transcribed in the preceding entries for collections by Acorn & bissett in which some of the poems from their collaboration were ultimately published. It bears adding further that Acorn had submitted an earlier tandem manuscript with Al Purdy to the Contact Press editors (February 1958), including 18 of his poems, six of which were considered by Louis Dudek, "below publishing level". In his letter to Souster accompanying the submission, Dudek adds, "He has a terrific toughness and workingman's conviction. I'm all for him [Louis Dudek to Raymond Souster, 9 February 1958, Lakehead University Library]." Nothing further concerning this manuscript, appears in the Lakehead archive of Contact Press correspondence.*

INDIAN FILE BOOKS

Taking its cue from *les Cahiers de la File Indienne* begun in Montreal by Gilles Hénault & Eloi de Grandmont (1946–56), the Indian File series was initiated by Canada's first female editor-in-chief, Sybil Hutchinson. Issued in editions of 400 copies each, the nine titles in the series were uniformly designed by Liverpool native, Paul Rodney Arthur (1924–2001), editor of the prestigious periodical Here & Now (1947–9). As noted on the lower jacket of the first two numbers, they were set in Bodoni with jackets set in Eric Gill's Perpetua – its first "use in commercial book production in Canada" – with boards patterned after four West Coast & Plains Indian designs repeated in alternate colours on volumes: [1] 1, 6, 7; [2] 2, 5, 8; [3] unique; & [4] 4, 9.



291 **INDIAN FILE BOOKS No 1 | ROY DANIELLS | DEEPER INTO | THE FOREST | TORONTO | MCCLELLAND & STEWART | 1948**

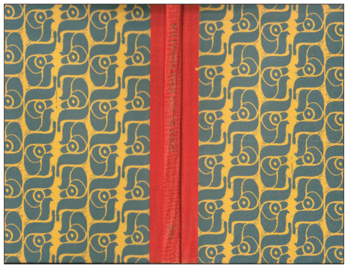
80pp top edge grey; sewn in five gatherings bound with yellow endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 205 × 135 × 12 mm.

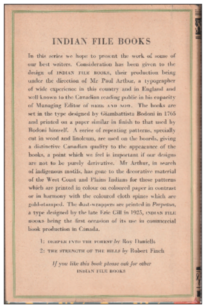
COPYRIGHT PAGE *"First published in Canada by | McClelland and Stewart Limited | Copyright 1948 | Printed in Canada by | The T. H. Best Printing Co, Ltd".*

COLOPHON *"The designer begs the author's permission | to make grateful acknowledgement here to | the following for the great skill with which | they have performed their individual under- | takings: To Cooper & Beatty, Limited | who set the type and to Reliance Engravers | Limited who made the blocks. | P. R. A."*

The author's first book, collecting five poems with 4pp of Notes. A nice copy with jacket lightly chipped (WorldCat locating 93 copies).

NOTE *flap note by Earle Birney.*





INDIAN FILE BOOKS

In this series we hope to present the work of some of our best writers. Consideration has been given to the design of INDIAN FILE BOOKS, their production being under the direction of Mr Paul Arthur, a typographer of wide experience in this country and in England and well known to the Canadian reading public in his capacity of Managing Editor of HERE AND NOW. The books are set in the type designed by Giambattista Bodoni in 1765 and printed on a paper similar in finish to that used by Bodoni himself. A series of repeating patterns, specially cut in wood and linoleum, are used on the boards, giving a distinctive Canadian quality to the appearance of the books, a point which we feel is important if our designs are not to be purely derivative. Mr Arthur, in search of indigenous motifs, has gone to the decorative material of the West Coast and Plains Indians for these patterns which are printed in colour on coloured paper in contrast or in harmony with the coloured cloth spines which are gold-stamped. The dust-wrappers are printed in *Perpetua*, a type designed by the late Eric Gill in 1925, INDIAN FILE BOOKS being the first occasion of its use in commercial book production in Canada.

1: DEEPER INTO THE FOREST *by* Roy Daniells
2: THE STRENGTH OF THE HILLS *by* Robert Finch

If you like this book please ask for other
INDIAN FILE BOOKS

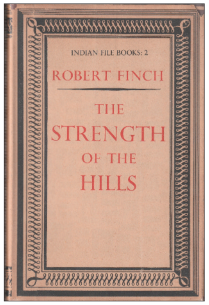
292 **INDIAN FILE BOOKS No 2 | ROBERT FINCH | THE STRENGTH | OF THE HILLS | TORONTO | MCCLELLAND & STEWART | 1948**

136pp top edge brown; sewn in nine gatherings bound with pale yellow endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 205 × 136 × 15 mm.

COPYRIGHT PAGE *"First published in Canada by | McClelland and Stewart Limited | Copyright 1948 | Printed in Canada by | The T. H. Best Printing Co, Ltd".*

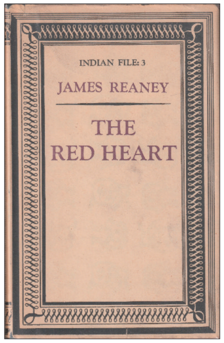
The author's second book, collecting 103 poems in two sections: [1] 6 poems; [2] 97. A nice copy with light wear to jacket at tips (WorldCat locating 108 copies).

NOTE *flap text by Reid MacCallum.*

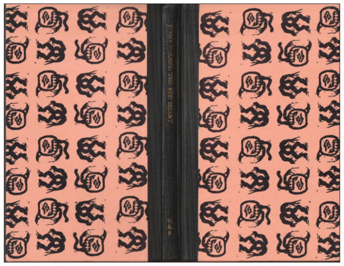


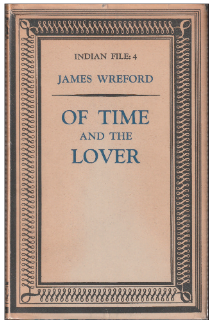
293 **INDIAN FILE No 3 | JAMES REANEY | THE | RED HEART | TORONTO | MCCLELLAND & STEWART | 1949**

[80pp]: [vi], 74 (top edge wine); sewn in five gatherings bound with peach endleaves in cloth-backed unique patterned boards, gilt-stamped along spine, in the series jacket; 206 × 133 × 12 mm.



COPYRIGHT PAGE *"First published in Canada by | McClelland and Stewart Limited | Copyright 1949 | Printed in Canada by | The T. H. Best Printing Co, Ltd".*
COLOPHON *"In this series we hope to present the work of some of | our best writers. Consideration has been given to the | design of* INDIAN FILE *books, their production being | under the general direction of Mr Paul Arthur. A series | of repeating patterns, specially cut in wood and lino- | leum, are used on the boards, giving a distinctive Can- | adian quality to the books, a point which we feel is | important if our designs are not to be purely derivative. | Mr Arthur, in search of indigenous motifs, has gone to | the decorative material of the West Coast and Plains | Indians for these patterns which are printed in colour | on coloured paper in contrast or in harmony with the | coloured cloth spines which are gold stamped [lower jacket panel]."*
The author's first book, collecting 42 poems in four sections: 'The Plum Tree' (13 poems); 'The School Globe' (10); 'The Great Lakes Suite' (3); & 'The Ivory Steeple' (16). A nice copy with light wear to jacket at spine ends (WorldCat locating 56 copies).
NOTE *flap text by Duncan Robertson. The first of three volumes in the series to win the Governor-General's Award. Described as "the most important Canadian designer never to have any actual design education", Paul Arthur (1924–2001) was managing editor of Catherine Harmon's journal, Here & Now (December 1947 [March 1948] – June 1949) before moving on to Graphis (1951–6) & the National Gallery (1956–67) while managing Canadian Art magazine (1958). However, before they started Here & Now, "Cathy Herman" (Paul's future wife) was one of four associate editors of The Undergrad, with James Reaney, edited & beautifully produced by Paul Arthur in 1946/7 from University College, University of Toronto.*

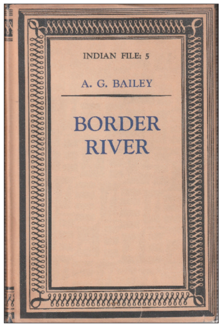




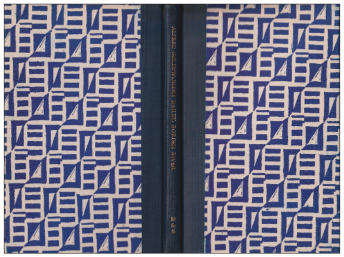
294 **INDIAN FILE No 4 | JAMES WREFORD | OF TIME | AND THE LOVER | TORONTO | MCCLELLAND & STEWART | 1950**
96pp top edge green (last two leaves blank); sewn in six gatherings bound with canary yellow endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 206 × 132 × 13 mm.
COPYRIGHT PAGE *"First published in Canada by | McClelland and Stewart Limited | Copyright 1950 | Printed in Canada by | The T. H. Best Printing Co, Ltd".*
The author's first separate book, collecting 52 poems. A nice copy with a few faint marginal tick-marks in pencil, suggesting a review copy (WorldCat locating 69 copies).
NOTE *flap note by Alan Crawley who had initially singled Wreford out as the best of the poets in* Unit of Five *(1944: Ryerson Press). Born in China to missionaries, James Wreford Watson (1915–90) came to Canada in 1939, teaching geography before accepting the appointment of Chief Geographer of Canada (1949–54) & subsequently moving to Scotland (1954–90). This, his first book, was the second title in the Indian File series to win a Governor-General's Award.*

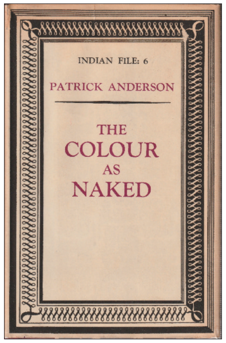
295 **INDIAN FILE No 5 | ALFRED | GOLDSWORTHY BAILEY | BORDER RIVER | TORONTO | MCCLELLAND & STEWART | 1952**
64pp top edge blue (last leaf blank); sewn in four gatherings bound with pale grey endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 204 × 135 × 10 mm.

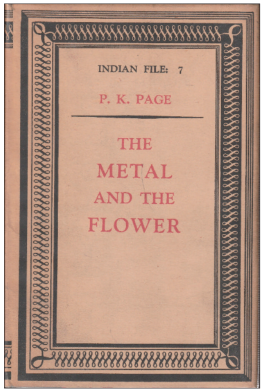
COPYRIGHT PAGE *"First published in Canada by | McClelland and Stewart Limited | Copyright 1952 | Printed in Canada by | The T. H. Best Printing Co, Ltd".*
PRESENTATION COPY *inscribed ffe in blue ink, "To J. R. G. Adams, | from fellow-members of the | Poetry Group, Toronto Branch | Canadian Authors' Association, | with best wishes for a speedy | recovery, and in appreciation of | critical and constructive leadership, | stimulating enthusiasm, and | the encouraging example of | many fine poems in print. | Dorothy V. Herriman, | Treasurer. | Toronto, Ontario, | July 29th, 1953." Adams, who would later attend Cid Corman's reading in the fourth Contact Reading series at 750 Spadina (21 January 1961), is a prime example of how thoroughly poets in Canada disappear. Though he failed to produce a book, his work won awards in 1948 & 1950, a poem about Jack Miner, 'Kingsville Commoner', earning him third prize behind Alfred Purdy of Vancouver (who came second with 'Bubo Virginianus') & Mabel Drew. He was also awarded the silver medal of the Marie-Schrœder-Devrient Award for Dramatic Poetry. Yet I've been unable to learn much more about him, other than that he was living in Oakville in 1995 at 161 Front Street.*
The author's third volume of poetry & fourth book, collecting 35 poems in three numbered sections: [1] 12 poems; [2] 8; & [3] 15. A nice clean copy with light wear to jacket at spine ends (WorldCat tracing 73 copies).
NOTE *flap note by Malcolm Ross. Head of the History Department at his alma mater, the University of New Brunswick at Fredericton (1938–69), Alfred Goldsworthy Bailey (1905–97) also published* A Study of European and Eastern Algonkian Culture, 1504–1700: A Study in Canadian Civilization *(1934; 1937), suiting him further to the series. The list of series titles on the lower jacket notes that* The Red Heart *by James Reaney is out of print.*

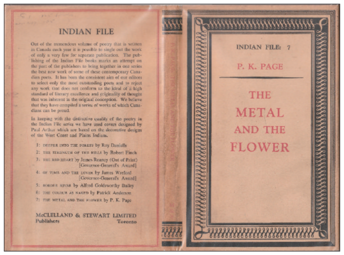


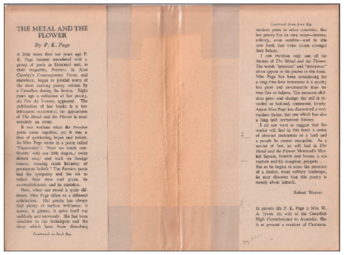
296 **INDIAN FILE No 6 | PATRICK ANDERSON | THE COLOUR AS NAKED | TORONTO | MCCLELLAND & STEWART | 1953**
96pp top edge wine (last leaf blank); sewn in six gatherings bound with pale grey endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 205 × 133 × 12 mm.
COPYRIGHT PAGE *"First published in Canada by | McClelland and Stewart Limited | Copyright 1953 | Printed in Canada by | The T. H. Best Printing Co, Ltd".*
ASSOCIATION COPY *inscribed ffe in black ink, "John Pengwerne Matthews | Kingston, May 1964."; ex-libris, Queen's University English professor with his inventory number at upper tip, "[3771]".*
The author's fifth volume of verse, collecting 43 poems. A nice copy in an intact jacket with a small closed tear at crown of upper panel & the slightest abrasion from sticker removal at tip (WorldCat locating 105 copies).
NOTE *uncredited flap note. After teaching at McGill for a year, the author left Canada for Singapore in 1950 before returning home to England. Patrick John MacAllister Anderson (1915–79) had privately issued two books in his teens before moving to Canada,* Poems *(1929) &* On This Side Nothing *(1932). A common feature on books in this series, sticker removal leaving a paper scar at the upper tip of the fragile jackets, resulted from the books ultimately being remaindered at Coles Book Stores with their abrasive dark green nine cent sticker affixed. The date of the above inscription presumably captures the year the books were sacrificed thus by the publisher. Another copy of the present title in hand, exhibits a much larger loss of paper, contributing to the importance to collectors, of copies without either the scar or a sticker shadow. Telling, that an edition of 400 copies could not be exhausted in a decade.*











297 **INDIAN FILE BOOK No 7 | P. K. PAGE | THE METAL AND THE | FLOWER | TORONTO | MCCLELLAND & STEWART | 1954**

64pp top edge rose; sewn in four gatherings bound with plain endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 206 × 137 × 11 mm.

COPYRIGHT PAGE *“Copyright, Canada, 1954 | by | McClelland and Stewart | Limited | Printed in Canada by | The T. H. Best Printing Co, Ltd”.*

ASSOCIATION COPY *signed ffe in blue ink, “Conway Turton.”; ex-libris, senior editor at McClelland & Stewart, Margaret Conway Turton (1906–76), with her pencil notes on the lower endleaf verso & on the jacket rear, dated “Sept ’55”, including directions to the typographer for design changes; & typographic corrections in the Contents.*

The author’s second discrete volume of verse, collecting 34 poems; her fourth separate publication – including the play, Silver Pennies or The Land of Honesty *(1935: Children’s Theatre, St John, NB). A tight lovely copy in an intact jacket; flap note by Robert Weaver (WorldCat tracing 102 copies).*

NOTE *Patricia Kathleen Page (1916–2010), Mrs William Arthur Irwin (1950–99), also wrote some 33 filmscripts for the National Film Board, 1946–51 (John Orange,* P. K. Page: An Annotated Bibliography, *A21–53). The third title in the series to win the Governor-General’s Award.*

298 **INDIAN FILE No 8 | PHYLLIS WEBB | EVEN YOUR RIGHT EYE | TORONTO | MCCLELLAND & STEWART | 1956**

64pp top edge green; sewn in four gatherings bound with green endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 205 × 140 × 12 mm.

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ACKNOWLEDGEMENTS *“A number of these poems appeared in Phyllis Webb’s first collection, ‘Falling Glass,’ published in* Trio *by Contact Press.” Reprinting 10 of the 20 poems from* Trio: *‘…is our distress’; ‘The Skywriter’; ‘The Colour of the Light’; ‘To–’; ‘Introspective Lovers’; ‘The Second Hand’; ‘Earth Descending’; ‘Standing’; ‘Pain’; & ‘Patience’.*

PRESENTATION COPY *inscribed tp in blue ink, “Phyllis Webb | Toronto June 6/78”.*

The author’s first discrete book, collecting 33 poems in two numbered sections: [1] *18 poems;* [2] *15. A tight clean copy in an intact jacket with light wear to spine ends, two closed tears & the ghost of a sticker at upper right tip (WorldCat tracing 74 copies).*

NOTE *flap note by Arnold Edinborough.*

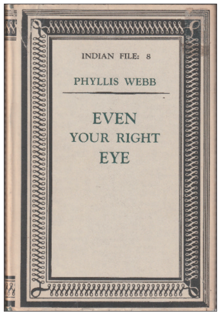
299 **INDIAN FILE BOOKS: 9 | THE | DEFICIT | MADE | FLESH | JOHN GLASSCO | 1958 | MCCLELLAND & STEWART LIMITED | TORONTO**

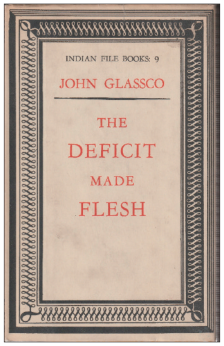
64pp top edge orange; sewn in four gatherings bound with grey endleaves in cloth-backed patterned boards, gilt-stamped along spine, in the series jacket; 206 × 131 × 12 mm.

COPYRIGHT PAGE *“Copyright, Canada, 1958 | by | McClelland and Stewart | Limited”.*

The author's first published volume of verse, collecting 28 poems. A tight clean copy in bright jacket with a short closed tear rear & the ghost of a sticker at tip of upper panel (WorldCat tracing 78 copies).
NOTE *flap text by A. J. M. Smith.* The Red Heart *by James Reaney remains the sole title marked out of print rear. During his time in Europe (1928–32), the author claimed to have had a poem published entitled* Conan's Fig, *purportedly issued in Paris in 1928 by Eugene Jolas as a Transition pamphlet. His bibliographer Fraser Sutherland notes, "Glassco told me that printings of the work were destroyed ['John Glassco: A Bibliography' in* John Glassco: An Essay and Bibliography, *1984: ECW Press, p48]." A phantom title bearing a ghostly connection to Contact Press, Paris, during the greening of Glassco & Græme Taylor by their guide & mentor, Robert McAlmon.*

Although none of the titles in the Indian File Series were submitted to the editors at Contact Press, they were categorically rejected by Souster for the editorial constraints placed on submissions. Commercial publishers who issued poetry in uniform series of annual volumes had given rise to Contact Press in the first place & while the final four titles in the Indian File series may have been considered in manuscript by the editors there, the books represented for Souster & company the main problem poets faced in getting published in Canada before the rise of dedicated poetry presses. Still, the series was focal throughout the first phase of the Contact Press, its last five titles effectively competing with Contact collections for reception at large.





SECTION G: CONTACT READING SERIES

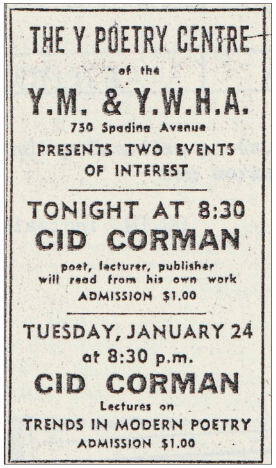
Becoming popular among the salons of the 18th century, poetry readings likened poet to pastor, poem as sermon leavening the playing-field for fire & brimstone.

"…these Black Mountain and City Lights people were avenues to the wider world of human intrigues. Toronto and Canada felt restrictive and parochial by contrast. When they started to come, our own poets started to change. It was like flowers germinating.…It was that Series more than the magazines that had, I believe, the greatest impact on Canadian poets of the 1960s [Raymond Souster interviewed by Anthony Tremblay, 'The Heart Still Singing: Raymond Souster at 82' in Studies in Canadian Literature/Études en littérature canadienne VOL 27 NO 2 *(2002) edited by John C. Ball, University of New Brunswick, Fredericton, pp183–201]."*

"For the most part, the floor of the gallery serves the purpose of separating the four walls that have pictures on them. The floor is just neutral space. Then one day, along came Ray Souster, and I realized that the floor could be positive *space. Thanks to him a whole new direction opened up for me. Over the years, the gallery became the host of a series of floor events: poetry readings, mixed media concerts, the Artists' Jazz Band, Underground Film Nights (films made by visual artists), Inuit throat singers, and book launches, to name a few [Av Isaacs,* Isaacs Seen, *2005, p68]."*

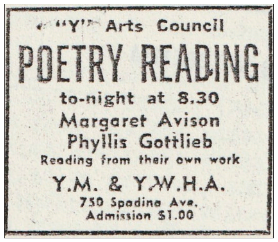
Hosting 38 readers at three venues, the Contact Poetry Readings totalled 35 events (23 April 1957 – 28 April 1962). One of the readers, Francis Sparshott, may have been enlisted to read the poetry of another originally scheduled, Eldon Grier (29 October 1960); while Cid Corman's reading (21 January 1961) was followed by a talk three days later, 'Trends in Modern Poetry'. Initially the Greenwich Gallery Poetry Readings, the first two series comprising nine readings were hosted by Av Isaacs in his gallery at 736 Bay Street, Toronto (23 April 1957 – 25 April 1959); with another eight in the third series occurring in the same location renamed The Isaacs Gallery (3 October 1959 – 30 April 1960). The series name was concurrently changed to the Contact Poetry Readings. The fourth series of eight readings was hosted by Nathan Markus at the duly-dubbed Poetry Centre in the Young Men's & Young Women's Hebrew Association at 750 Spadina Avenue (15 October 1960 – 29 April 1961), during the relocation of the gallery; while the fifth & last series of nine readings returned to The Isaacs Gallery at 832 Yonge Street.

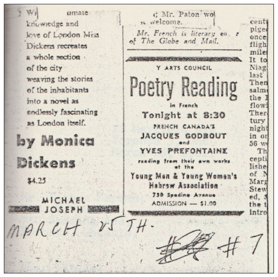
Yet information about the readings among the available documents, doesn't always accord with later reports. Before issuing my Inventory of the Contact Press Study *(27 March 1987) I prepared a preliminary list of the readings with dates & details gathered from the* Ray Souster Papers *(*MS COLL.203*) &* Contact Press Papers *(*MS COLL.69*) at Thomas Fisher Rare Book Library, University of Toronto, submitting it to Raymond Souster for review. Two years earlier, he had organized his latest reading series at* Letters, *The Showcase Poets (6 March – 18 June 1985). Unfortunately this preliminary list was expediently reprinted by Greg Gatenby under the heading 'One Toronto Reading Series Salutes Another' on the broadsheet produced for the Raymond Souster tribute at Harbourfront (17 June 1998). Souster had however annotated the list with emendations & recollections, including the fact that Margaret Avison had presided over the fourth series as Co-Chairman. The second reading in that series projected appearances by Milton Acorn & Eldon Grier together (22 October 1960), yet as I noted in my list, "I haven't found anything that either corroborates this date or corrects it"; to which Ray wrote back, "Souster believes they never read". An undocumented source reportedly confirms the event, with Francis Sparshott reading*


THE Y POETRY CENTRE
of the
Y.M. & Y.W.H.A.
750 Spadina Avenue
PRESENTS TWO EVENTS
OF INTEREST

TONIGHT AT 8:30
CID CORMAN
poet, lecturer, publisher
will read from his own work
ADMISSION $1.00

TUESDAY, JANUARY 24
at 8:30 p.m.
CID CORMAN
Lectures on
TRENDS IN MODERN POETRY
ADMISSION $1.00

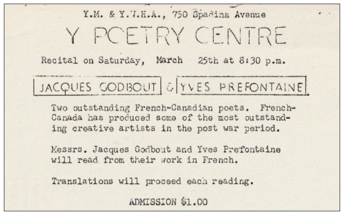

"Y" Arts Council
POETRY READING
to-night at 8.30
Margaret Avison
Phyllis Gottlieb
Reading from their own work
Y.M. & Y.W.H.A.
750 Spadina Ave.
Admission $1.00


knowledge and
love of London Miss
Dickens recreates
a whole section
of the city
weaving the stories
of the inhabitants
into a novel as
endlessly fascinating
as London itself.
by Monica Dickens
$4.25
MICHAEL JOSEPH

Mr. Paton
welcome.
Mr. French is literary ed of The Globe and Mail.

Y ARTS COUNCIL
Poetry Reading
in French
Tonight at 8:30
FRENCH CANADA'S
JACQUES GODBOUT
and
YVES PREFONTAINE
reading from their own works
at the
Young Men & Young Women's
Hebrew Association
750 Spadina Avenue
ADMISSION — $1.00

MARCH 25TH.
#7

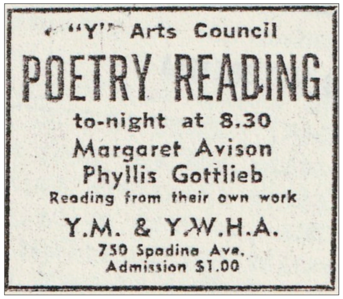

Y.M. & Y.W.H.A., 750 Spadina Avenue
Y POETRY CENTRE
Recital on Saturday, March 25th at 8:30 p.m.
JACQUES GODBOUT & YVES PREFONTAINE

Two outstanding French-Canadian poets. French-Canada has produced some of the most outstanding creative artists in the post war period.

Messrs. Jacques Godbout and Yves Prefontaine will read from their work in French.

Translations will proceed each reading.

ADMISSION $1.00



"Y" Arts Council
POETRY READING
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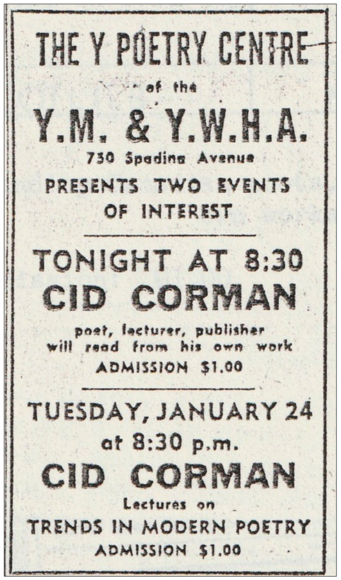
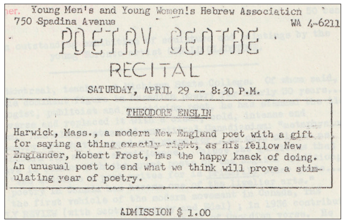
Admission $1.00



THE Y POETRY CENTRE
of the
Y.M. & Y.W.H.A.
750 Spadina Avenue
PRESENTS TWO EVENTS
OF INTEREST
TONIGHT AT 8:30
CID CORMAN
poet, lecturer, publisher
will read from his own work
ADMISSION $1.00
TUESDAY, JANUARY 24
at 8:30 p.m.
CID CORMAN
Lectures on
TRENDS IN MODERN POETRY
ADMISSION $1.00



Young Men's and Young Women's Hebrew Association
750 Spadina Avenue WA 4-6211
POETRY CENTRE
RECITAL
SATURDAY, APRIL 29 -- 8:30 P.M.
THEODORE ENSLIN
Harwick, Mass., a modern New England poet with a gift for saying a thing exactly right, as his fellow New Englander, Robert Frost, has the happy knack of doing. An unusual poet to end what we think will prove a stimulating year of poetry.
ADMISSION $ 1.00

before Milton Acorn (29 October 1960). The following volumes from which readers may have read – in some cases as works in progress – revisit the 34 readings among the 35 events, omitting Cid Corman's talk at the YM/YWHA (24 January 1961). He'd also read at Forest Hill Collegiate earlier that afternoon & at The Bohemian Embassy two nights before (22 January 1961). This section concludes with a related event, the Foster Poetry Conference in West Bolton, Quebec (12–4 October 1963).

It bears adding that the inaugural meeting of the newly-established Canada Council, was convened 30 April 1957, a week after the first reading in the Contact Reading Series.

"**POETRY**

86. There should be nothing unusual in the reading of poetry aloud. Indeed in its origins it was most likely intended to be sung or recited. But readings of poetry have not been common in Canada, and therefore the assistance which the Council has recently given for this purpose was something of an experiment.

CONTACT READINGS

87. Contact Poetry Readings was organized in Toronto by Raymond Souster, Kenneth McRobbie and Avrom Isaacs. The readings first began in 1957 and are held in what is now the Isaacs Gallery on Bay Street. Their purpose is not only to give pleasure to the audience, but to bring Canadian poets into direct contact with some of their readers who in turn can discuss their work and question them about it.

88. During the past winter the Canada Council has assisted this experiment by making grants of $25 to each of eight poets for a reading fee and contributing to travel and overnight expenses in Toronto. For an admission fee of fifty cents Contact Poetry Readings has provided the publicity, the gallery and the work of the organizers.

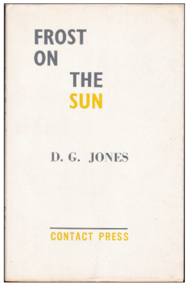
89. The readings are reported to have helped counter the sense of isolation which some of our poets feel. Here is what one poet had to say [Alden Nowlan]: "*…it strengthened my sense of contact. And I think this is of vast importance, creatively. And it is certainly of special importance to a writer like myself, living in an isolated part of the country cut off from direct communication with other writers or even with people who are interested in poetry from the audience standpoint. Throughout my youth I had to fight the thought that I was, perhaps, the only person in the world who was interested in the least in poetry… The brief visit to Toronto helped offset that isolation, and thus helped me creatively. Second it benefited me from the very practical standpoint of interesting some more people in my work. For instance, I've received twenty mail orders for my little book of verses since returning – all as a result of the Toronto trip.*"

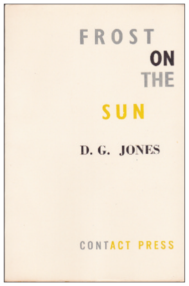
90. The poets assisted by the Council's grants to the end of March were Ralph Gustafson, Leonard Cohen, Denise Levertov (USA), Alfred Purdy, A.J.M. Smith, Alden Nowlan, Gilles Hénault and Michèle Lalonde. For further information about assistance to poetry see paragraph 117 [*The Canada Council Third Annual Report to March 31, 1960,* July 1960, pp26/7]."

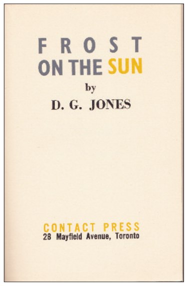
1957

1 | Series 1.1 | 23 April 1957 | D.G. Jones

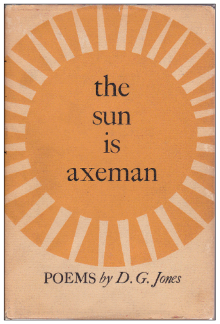
300 **FROST | ON THE SUN | by | D.G. JONES | CONTACT PRESS | 28 Mayfield Avenue, Toronto**
48pp (top edge red) sewn in three gatherings glued with plain endleaves in letterpress card covers with a letterpress jacket; 218 × 143 × 5 mm.
COPYRIGHT PAGE *“Copyright 1957 by* D.G. JONES. *| Printed in England by Poets’ and Painters’ Press, | 146, Bridge Arch, Sutton Walk, London* S.E.1.*”*
CORRECTED *in ink in three of the five places with errors: the “e” in “tubes” struck through (p33, line 11); the “l” in “unflathomed” struck through (41, penultimate line); & the “r” in “break” elided (42: 2). Overlooking the “d” in “and” which needed eliding (36: 7); & the missing “K” in “WINTERILL” in the Contents rear.*
The author’s first book, presumably issued in conjunction with his reading at the Greenwich Gallery, 736 Bay St, 23 April 1957 (Shakespeare’s 393rd birthday). Cover, jacket & title-page are all printed yellow, grey & black, each in a different setting; while the text is on watermarked Welsh mould-made Abbey Mills Greenfield – the first typographically sophisticated Contact production. A nicer than usual copy with three corrections; jacket only lightly rubbed. WorldCat locates 55 copies (from a suspected printrun of 300).
NOTE *“In 1957, I was approached by two poets, Ray Souster and Kenneth McRobbie, who asked me to help sponsor a series of poetry readings at my Greenwich Gallery. The idea appealed to me, although I was not a great reader of poetry. The result was ‘The Contact Readings’, a series of brilliant events running from 1957 to 1962. For the first three years they took place in my gallery.…Our attendance varied from 30 to 100. You might be able to guess which reader drew the largest audience – Leonard Cohen, the lady’s man. There was always a modest charge, and the poets got paid. It wasn’t until the third year that the Canada Council gave us a grant of $845, which we were grateful for, even though we had asked for more [Av Isaacs, ‘The poetry readings’ in* Isaacs Seen *compiled by Donnalu Wigmore, 2005, p44].” After earning his* BA *at McGill under Louis Dudek (1952) Douglas Gordon Jones (1929–2016) invited the Montreal poets to his cottage – Keewaydin – on Paudash Lake in Ontario for their first poetry festival (3 July 1954), a prelude to the historic 1955 Writers’ Conference at Queen’s University in Kingston. Together with his first wife, artist Betty Jane ‘Kim’ Kimbark (later Mrs Michael Ondaatje) he offered to help Irving Layton cover production costs for his book* The Cold Green Element *(April 1955) – an offer which ultimately failed to materialize. The sole contributor to* Poets 56 *with a subsequent book under the Contact imprint (though Daryl Hine also had one under the McGill Poetry Series imprint), his reading marked the start of a regular series of discrete books by new poets selected by all the editors. The three authors with separate Contact books preceding his – Henry Moscovitch, W.W.E. Ross & F.R. Scott – having been edited in the first two instances by a single editor, & the third, by the author himself.*

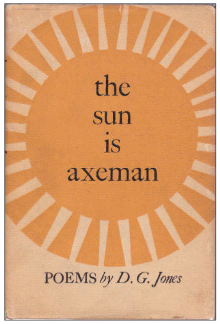


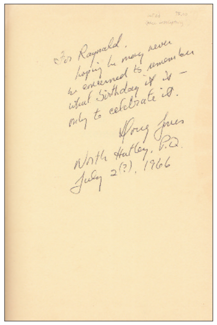




301 **the | sun | is | axeman | *D.G. Jones***
[80pp]: [viii], 72; sewn in five gatherings bound with pale yellow endleaves in printed tan linen with matching jacket ($3.00 on flap); 235 × 159 × 11 mm.






For Raynald,
hoping he may never
be concerned to remember
what birthday it is –
only to celebrate it.
Doug Jones
North Hatley, P.Q.
July 2(?), 1966

COPYRIGHT PAGE *"A number of these poems have appeared | previously in Delta, Canadian Forum, |* McGill Chapbook *(Ryerson), Pan, | Queen's Quarterly, Tamarack Review, | Waterloo Review, | and Alphabet. Nine | of the poems were published in a previous | book,* Frost on the Sun *(Contact Press). | Copyright, Canada, 1971, by | University of Toronto Press | Printed in Canada".*

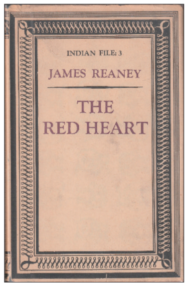
COLOPHON *"This book has been set in Monotype | Caslon type faces and printed on | Howard Smith Colonial Text paper. | Design is by Harold Kurschenska MTDC".*

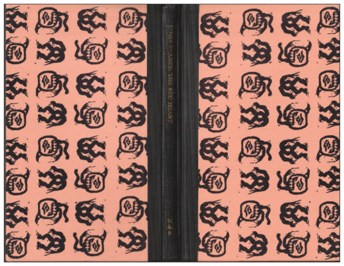
PRESENTATION COPY *inscribed ffe in black ink, "For Raynald, | hoping he may never | be concerned to remember | what birthday it is – | only to celebrate it. | Doug Jones | North Hatley, PQ | July 2(?), [sic] 1966".*

The author's beautifully designed second book. Jacket a trifle dusty with very light wear.

NOTE *dedicated to Louis Dudek, George Whalley & Kim (his wife). Inscribed to the author's colleague Raynald Desmeules who provided the translation of George Bowering's survey of postwar English-Canadian poetry – with its focus on Contact Press – 'A Few Blesst among Les Maudits', in the first issue of Jones's quarterly review Ellipse (fall 1969, pp48–51). The essay was never published in English* [MIKI G5]. *His translations for John Coulter's hit play,* The Trial of Louis Riel *(1968: Oberon) have been reprinted more than twenty times.*

2 | *Series 1.2* | *12 May 1957* | *James Reaney*





302 **INDIAN FILE No 3 | JAMES REANEY | THE | RED HEART | TORONTO | MCCLELLAND & STEWART | *1949***

[80pp]: [vi], 74 (top edge wine); sewn in five gatherings bound with peach endleaves in quarter-cloth patterned boards, gilt-stamped along spine, with jacket; 207 × 133 × 12 mm.

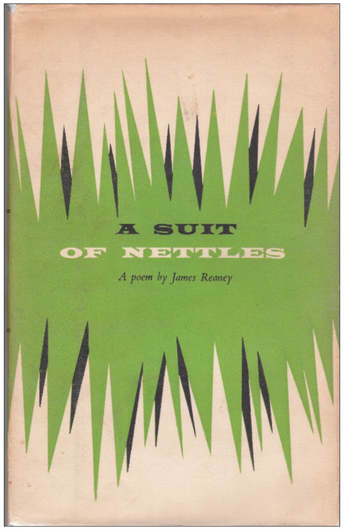
COPYRIGHT PAGE *"To | C.T. [Collen Thibaudeau] | First published by | McClelland & Stewart Limited | Copyright 1949 | Printed in Canada by | The T.H. Best Printing Co, Ltd".*

COLOPHON *"In this series we hope to present the work of some of | our best writers. Consideration has been given to the | design of* INDIAN FILE *books, their production being | under the general direction of Mr Paul Arthur. A series | of repeating patterns, specially cut in wood and lino- | leum, are used on the boards, giving a distinctive Can- | adian quality to the books, a point which we feel is | important if our designs are not to be purely derivative. | Mr Arthur, in search of indigenous motifs, has gone to | the decorative material of the West Coast and Plains | Indians for these patterns which are printed in colour | on coloured paper in contrast or in harmony with the | coloured cloth spines which are gold stamped [lower jacket panel]."*

The author's first book, issued in an edition of 400 copies (WorldCat locating 43). Light wear to the toned jacket at spinal extremities & tips, else a fine copy without the sticker-ghost common to remaindered copies.

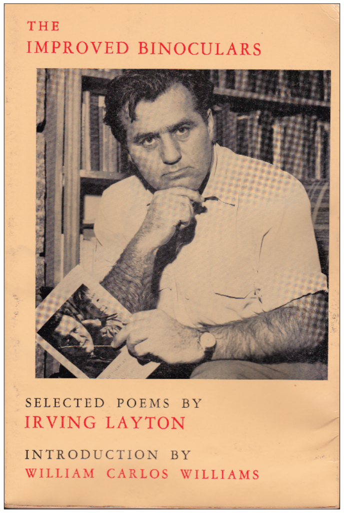
NOTE *winner of the Governor-General's Award. Described by Brian Donnelly as "the most important Canadian designer never to have any actual design education", Paul Arthur (1924–2001) was managing editor of Catherine Harmon's journal, Here & Now (December 1947 [March 1948] – June 1949) before moving on to Graphis (1951–6) & the National Gallery (1956–67) while managing Canadian Art magazine (1958). However, before they started Here & Now, "Cathy Herman" (Paul's future wife) was one of four associate editors of The Undergrad, with James Reaney, edited & beautifully produced by Paul Arthur in 1946/7 from University College, University of Toronto.*

Taking its cue from les Cahiers de la File Indienne begun in Montreal by Gilles Hénault & Eloi de Grandmont (1946–56), the Indian File series was initiated by Canada's first female editor-in-chief, Sybil Hutchinson.



303 **A SUIT OF NETTLES | JAMES REANEY | TORONTO | THE MACMILLAN COMPANY OF CANADA LIMITED | 1958**
[64pp]: [x], 54; sewn in four gatherings bound with plain endleaves in cloth-backed boards gilt-stamped along spine, with illustrated jacket ($3.00 on flap); 254 × 163 × 13 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1958 | by | James Reaney | … | Printed in England".*
ASSOCIATION COPY *signed ffe in black ink, "David Helwig".*
The author's second volume of poetry tastefully designed by Allan Fleming, issued in 1958 in a presumed edition of 1000 copies (WorldCat tracing 101). Jacket lightly toned with minor wear at crown of spine; increasingly uncommon in presentable jacket.
NOTE *James Reaney (1926–2008) won his second of three Governor-General's Awards for poetry & drama with this fanciful take on the* Shepheardes Calendar *of Edmund Spenser (1579) – transposing 'geese' for 'shepherds' in the original (ie, poets). Arguably the most ambitious submission of the year, its virtuoso breadth of reference, apart from the shifting structure, brought wide admiration not primarily for being well written but well read – the cultural conceit of the day valuing displays of education & erudition above vision. Despite residing in the nether camp, it appears that Souster readily rose to Reaney's early recognition in having him entertain his early-birds with the book's rhymed narrative, as a capital means of getting the fledgling series off the ground. As early as January 1948. in his editorial in the first issue of Enterprise, Souster had singled Reaney out among 'seasoned' elders who then appeared to have grown stagnant,"The younger James Reaney alone startles and moves forward in his own wanderings" ('The Present State of Canadian Poetry' in Enterprise: A Monthly Review No 1, p2).*

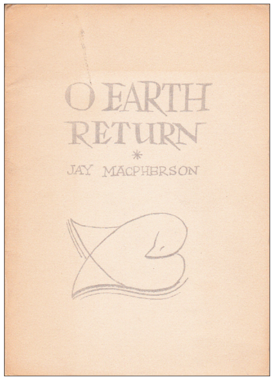
3 | Series 1.3 | 10 October 1957 | Irving Layton



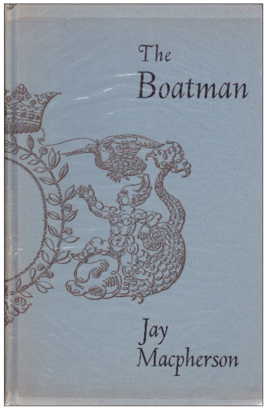
304 ***Selected Poems, with an Introduction by | William Carlos Williams | the | improved binoculars |* IRVING | LAYTON | JONATHAN WILLIAMS •• PUBLISHER HIGHLANDS •• 1956** [title-spread]
144pp sewn in nine gatherings glued in plain card covers with photographic card jacket glued on at spine & flaps ($3.00 on flap); 228 × 153 × 14 mm.
COLOPHON *"Second Edition of 1000 copies | printed by the Stephens Press, Asheville, North Carolina, | Winter 1957 | Distribution: in Canada, Contact Press (Toronto) | in England, Migrant Books (Worcester) | Cover photo: courtesy Canada Wide Photos | Designed and published by | Jonathan Williams, Highlands, North Carolina, | as Jargon 18".*
INSCRIBED COPY *signed flyleaf in black ink.*
Second edition of the author's Selected, expanded to 117 poems (originally November 1956 with 87). A clean, tight copy dampstained at foot.
NOTE *the author's final Contact Press book,* Music on a Kazoo, *was issued September 1956, followed closely by the first edition of the present collection (November 1956). Layton's affiliation with the press (now his distributor)*

endured another two years, but the timing of his reading diverted the focus to his international affinities with the evident success of this glossy American reprint.

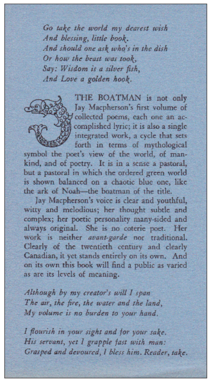
4 | Series 1.4 | 13 November 1957 | Jay Macpherson



305 **O Earth Return | Jay Macpherson | Toronto | 1954**
[16pp] mimeo (last leaf blank), stitched in screened card covers with yapp edges; 222 × 158 mm pamphlet. *The author's second book, printed & bound by her with cover by Laurence Hyde, for private circulation & only later subsumed as the second volume in her Emblem Books series. Very good.*
NOTE *issued without imprint, simultaneously with the first book in the series. As an undergraduate Macpherson had produced unique handmade books as gifts for friends. A WorldCat inventory of her imprint during its mimeo phase finds:* [1] Five Poems *Daryl Hine, 27;* [2] O Earth Return *Jay Macpherson, 32;* (3) New Poems *Dorothy Livesay (1955), 26;* (4) The Ledge *Violet Anderson (1957), 24;* (5) Asylum Poems *Heather Spears (1958), 28; &* (6) In Star & Stalk *Dorothy Roberts (1959), 25 – suggesting that they were all produced in similar quantities (100–125 copies).*



306 ***the boatman | by jay macpherson | oxford university | press toronto | mcmlvii***
[80pp]: x, 70; sewn in four gatherings bound with blue endleaves in printed boards, with an unprinted cellophane jacket; 203 × 130 × 10 mm.
COPYRIGHT PAGE *"Printed in Canada by | J. W. Deyell Printers Limited".*
DEDICATION *"For | Northrop and Helen Frye".*
ENCLOSURE *a small broadside introduction with three verses, on blue stock (157 × 85 mm).*
The author's third book, advanced as her "first volume of collected poems" issued summer 1957 in a small first printing – presumably 500 copies. Collecting most of the poems from her two preceding pamphlets, 19 Poems *(1952: Seizin Press) &* O Earth Return *(1954: Emblem Books). Scarce with insert & original cello jacket. Light wear to crown of spine.*
NOTE *winner of the 21st Governor-General's Award for Poetry & Drama in English, the year the Canada Council for the Arts was created. Reprinted five times – twice in 1957, once in 1960 & twice after – before being reissued in 1968 with 16 additional poems, & again in 1981 together with her fourth collection,* Welcoming Disaster. *Every edition retains the dedication to her mentor Northrop Frye ("Norrie", in the 1981 omnibus) whose influential & controversial study appeared concurrently,* Anatomy of Criticism *(6 May 1957: Harvard) – both authors teaching at Victoria College, Toronto. Winner also of the University of Western Ontario President's Medal & the Levinson Prize from Poetry Magazine. While her poetry was antithetical to his, Souster again honoured 'recognition' in drumming an audience for his fledgling Reading Series. Frye's dictum, "literature is conscious mythology", led the mythopœic charge against social realism, with these two books marking the return of academic supremacy over the school of the unschooled.*



Go take the world my dearest wish
And blessing, little book.
And should one ask who's in the dish
Or how the beast was took,
Say: Wisdom is a silver fish,
And Love a golden hook.

THE BOATMAN is not only Jay Macpherson's first volume of collected poems, each one an accomplished lyric; it is also a single integrated work, a cycle that sets forth in terms of mythological symbol the poet's view of the world, of mankind, and of poetry. It is in a sense a pastoral, but a pastoral in which the ordered green world is shown balanced on a chaotic blue one, like the ark of Noah—the boatman of the title.

Jay Macpherson's voice is clear and youthful, witty and melodious; her thought subtle and complex; her poetic personality many-sided and always original. She is no coterie poet. Her work is neither *avant-garde* nor traditional. Clearly of the twentieth century and clearly Canadian, it yet stands entirely on its own. And on its own this book will find a public as varied as are its levels of meaning.

Although by my creator's will I span
The air, the fire, the water and the land,
My volume is no burden to your hand.

I flourish in your sight and for your sake.
His servant, yet I grapple fast with man:
Grasped and devoured, I bless him. Reader, take.

1958

5 | Series 1.5 | 25 January 1958 | Louis Dudek

307 **UNIT *of* FIVE | LOUIS DUDEK | RONALD HAMBLETON | P. K. PAGE | RAYMOND SOUSTER | JAMES WREFORD | *edited and with a foreword by* | RONALD HAMBLETON | *Toronto* | THE RYERSON PRESS**

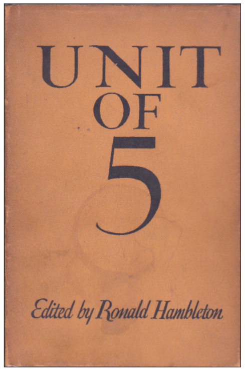
[100pp]: xii, 88; sewn in six gatherings bound with plain endleaves in blue linen gilt-stamped along spine, with jacket; 193 × 128 × 11 mm.

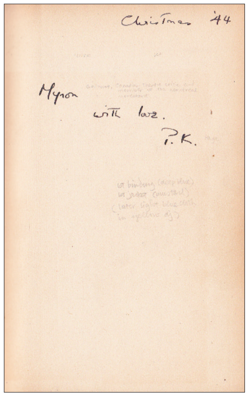
COPYRIGHT PAGE *"Copyright, Canada, 1944, by | The Ryerson Press, Toronto | … | Published, November, 1944 | … | printed and bound in Canada | by The Ryerson Press, Toronto".*

PRESENTATION COPY *inscribed ffe in black ink, "Christmas '44 | Myron | with love, | P.K."*

First issue of the anthology that introduced the poetry of Dudek, Page & Souster to the world beyond the little magazine. A gift from Page to Myron Galloway, Halifax representative of First Statement who would soon join her in Montreal in 1945 (helping John Sutherland & Irving Layton print the early issues of Northern Review). Page, with shared maritime leanings, having lived in Saint John, New Brunswick before her move to Montreal in 1941, was not only on the editorial board of Northern Review but also a fellow thespian of his, author of the play Silver Pennies or The Land of Honesty *(1935: St John Children's Theatre), her first publication. Pulpy paper inevitably toned at edges, else a lovely presentation copy of Page's first collection of poetry, in a dirty jacket sporting a faint ring stain.*

NOTE *the Foreword by Ronald Hambleton is reprinted on the upper jacket flap. The contributors appear in alphabetical order. This first binding of the anthology in deep blue cloth was followed by a later binding in pale blue; while this first jacket, printed on heavy mustard card, was followed by a second jacket on yellow stock. Myron James Galloway (1920–2006) was a playwright, screenwriter, actor, journalist & performing arts critic, who moved to Montreal in 1945. His Script Theatre, though it survived but a year (1955/6), was Montreal's first resident professional theatre company. "We were not impressed with the greatness of the book but we felt that this was what the world or the war had done to this generation of poets. Something rather dreadful has happened to our young writers [in contrast to their elders Carman & Pickthall] and we submitted this not because we believed in it or thought it great art but as a document – a social document, if you will – of the time.…They are very young and very annoying and unripe, perhaps, but at any rate we submitted this book for what it was worth, not as a portent but as a sign for it had already taken place [Lorne Pierce to Dorothy Livesay, 25 April 1945 – cited by Sandra Campbell, 'Nationalism, Morality, & Gender: Lorne Pierce & the Canadian Literary Canon, 1920–60' in The Papers of the Bibliographical Society of Canada 32:2, fall 1994, pp144/5]."*





Christmas '44

Myron

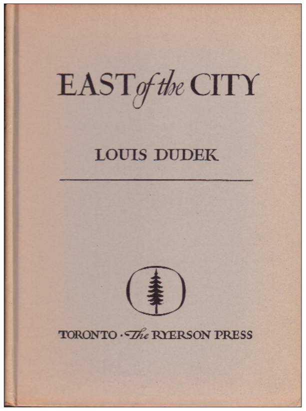
with love,

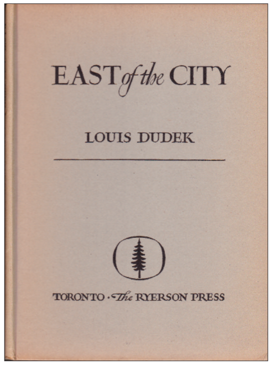
P.K.

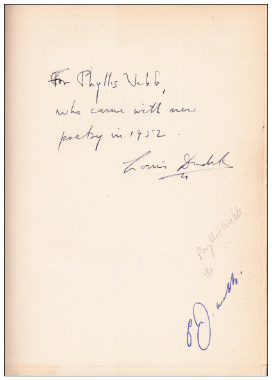
308 **EAST *of the* CITY | LOUIS DUDEK | TORONTO • *The* RYERSON PRESS**

[64pp]: [viii], 56 (last two leaves blank); sewn in two gatherings bound with plain endleaves in printed boards, with matching jacket; 213 × 158 × 10 mm.

COPYRIGHT PAGE *"Copyright, Canada, 1946 by | The Ryerson Press, Toronto | … | First Edition September, 1946 | … | printed and bound in Canada | by The Ryerson Press, Toronto".*



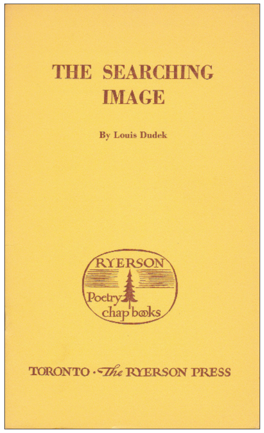



For Phyllis Webb,
who came with new
poetry in 1952.
Louis Dudek

Phyllis Webb

PJ Webb

PRESENTATION COPY *inscribed ffe in dark blue ink, "For Phyllis Webb, | who came with new | poetry in 1952. Louis Dudek".*
ASSOCIATION COPY *signed ffe in blue ink, "PJ Webb"*
The author's first separate book, issued in an editon of 500 copies in Ryerson's Canadian Poetry Series. Bearing the bookseller's label from the Marionette Library, Victoria BC on pastedown, showing that Phyllis Webb bought her copy before moving to Montreal in 1951 (where Dudek inscribed it). With her bookmark bearing an annotation, marking the poem 'Garcia Lorca' (p37). A clean copy in toned lightly worn jacket (WorldCat tracing 51).
NOTE *a superlative association copy of this scarce debut considering his early influence on her work, "Louis Dudek and Frank Scott were major influences on me. Auden, and Spender, and all those folk from England. William Carlos Williams was very important to me. Dudek introduced me to his work. And, of course, Marianne Moore had a major impact on my writing. Another Dudek influence! He introduced me to her writing. He really got me into the American poets in a way that no one else had, because he had so much personal contact with them. Dudek was a mature man, very well-connected, by the time I was writing; he knew Pound, he knew many of them. Then when I was in Montreal, I felt as though I discovered a light coming onto the page. Discovering all of these American poets felt like that. The objectivity, the plainspeaking, the spareness of their work. If only because he showed me them, Dudek had a huge effect on my writing. The time I spent in Montreal during the fifties was very educational [Phyllis Webb interviewed by Jeffrey Aaron Weingarten, 'Careers & Explorations' in Canadian Literature 222, autumn 2014, pp89/90]." Having established the Marionette Circulating Library in July 1928, Society Editor for the Northwest Viking, Bellingham, Washington, Katherine Bowden soon sold the gift department in 1930 – offering books & adult games for rent or sale – owing to "the phenomenal increase in the business of the library [The Daily Columnist, Victoria, 26 February 1930, p8]". The Marionette maintained numerous outlets, primarily in drug stores, with an office at 1001 Government Street, Victoria. Dudek's first book originally included the poem 'Sublimation' with the sexual innuendo "all unshirted my poppy wishes fall out", which editor Lorne Pierce insisted on excluding. While the poem was not included in* Other Canadians *or* Cerberus, *the effect of such upright censorship contributed to the emergence of the independent press movement pioneered by First Statement & Contact presses.*



309 **THE SEARCHING | IMAGE | By Louis Dudek | RYERSON | Poetry chapbooks | TORONTO • *The* RYERSON PRESS [from cover]**
12pp stitched in printed card covers with yapp edges; 216 × 131 mm pamphlet.
COPYRIGHT PAGE *"This is Chap-Book 147 | Of this edition of* The Searching Image, *by | Louis Dudek, three hundred and fifty copies | only have been printed. | Copyright, Canada, 1952, by The Ryerson Press, Toronto | for E.P. | cuius apud posteros fama sit [whose reputation is in the future]".*
The author's second book, dedicated to Ezra Pound. Fine; uncommon thus (WorldCat tracing 59).
NOTE *issued shortly after Dudek had returned to Canada to teach at McGill. Louis Dudek's reading was captured by Kenneth McRobbie in the poem from* Eyes without a Face, *'After a Reading at the Greenwich Gallery, Toronto for L.D.' (p33).*

6.1 | Series 1.6 | 22 February 1958 | Kenneth McRobbie

310 ***Kenneth McRobbie* | EYES | WITHOUT • | A FACE | *Gallery Editions: One* | *Original etching and cover by Graham Coughtry***

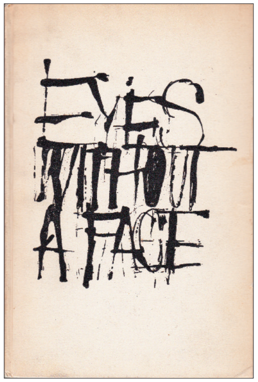
[66pp, tipped frontis]: [vi], 60; sewn in four gatherings bound with plain endleaves in illustrated white boards; 228 × 152 × 10 mm.

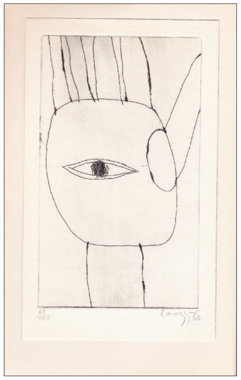
COPYRIGHT PAGE *"*GALLERY EDITIONS, *The Isaacs Gallery, | 736 Bay Street, Toronto, Canada | This book is the first in a series designed | and printed in Canada representing the work | of Canadian poets and artists | Typography—J.A.Guest | By the same author: |* Jupiter C—Four Poems For [*sic*] the Missile Age | *(Broadsheet, Contact Press, 1958) | … | Copyright by Kenneth McRobbie, May 1960 | Printed in Canada by John Deyell Limited, | Lindsay, Ontario".*

COLOPHON *"This signed edition of* Eyes Without a Face *contains | an original etching by Graham Coughtry, and is limited to | 100 copies numbered 1 to 100, of which this is | Number ["61" in black ink] | Also issued: a further 25 copies of the limited | edition numbered* I *to* XXV *hors commerce, | and | an unsigned soft cover edition of 200 copies | with a reproduction | [signed in black ink, "Kenneth McRobbie"]".*

Deluxe issue of the author's first book, beautifully designed & printed on deckled Howard Smith Byronic Text, in an edition of 100 copies thus (with an additional 25 hors-commerce copies). The Coughtry print is embossed into heavy art stock, signed, dated & numbered in pencil, "61/100". Toned perimeter, bumped tip.

NOTE *initially submitted to Contact Press either late 1957 or early 1958, McRobbie's manuscript was offered by Ray Souster to Av Isaacs (host of the reading series) as the first of his Gallery Editions. With the added editorial demands of his new little magazine Delta – not to mention the recently-established McGill Poetry Series – & handprinting the early issues of the magazine as well as his book,* Laughing Stalks *(1958), Louis Dudek was becoming increasingly overwhelmed as managing director of Contact Press. He'd been to Toronto to read in the series just before McRobbie (25 January), presumably agreeing to, or confirming a submission from him at the time. His one reference to it appears in a letter to Souster dated two weeks later (9 February 1958), "McRobbie's* MS *will have to wait for revisions." Circumstances which may have contributed to Souster's push for a parallel series of reading-related volumes (an idea later briefly foisted on Nathan Markus & taken up by Pádraig Ó Broin). As the author recalls, "I admired the Beats of San Francisco; my 'Homage to Rexroth' was spoken to jazz background (Isaacs Gallery), recorded by Souster, and printed in his Combustion [email, 15 September 2022]." McRobbie further reveals in his bibliography, that he assisted Ray in the production & mailing of Combustion.*

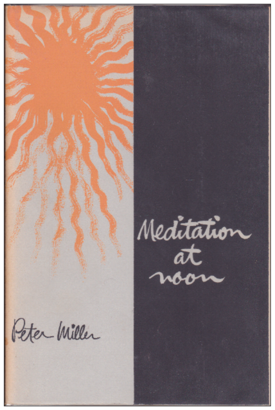


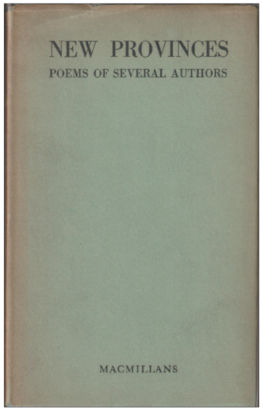


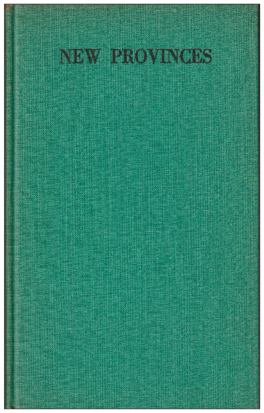
6.2 | Series 1.6 | 22 February 1958 | Peter Miller

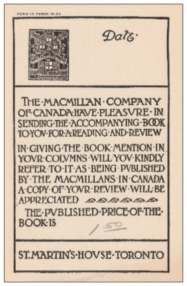
311 **MEDITATION AT NOON | PETER MILLER | CONTACT PRESS | 28 Mayfield Avenue Toronto, Canada**

104pp sewn in seven gatherings (last leaf blank); bound with plain endleaves in gilt-stamped olive linen in an illustrated jacket with publisher's $2 price sticker at foot of upper flap; 235 × 160 × 14 mm.









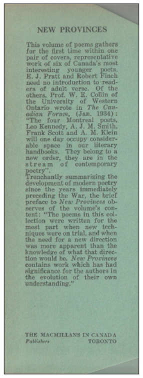
Date·

THE·MACMILLAN·COMPANY OF·CANADA·HAVE·PLEASVRE·IN SENDING·THE·ACCOMPANYING·BOOK TO·YOV·FOR·A·READING·AND·REVIEW

IN·GIVING·THE·BOOK·MENTION·IN YOVR·COLVMNS·WILL·YOV·KINDLY REFER·TO·IT·AS·BEING·PVBLISHED BY·THE·MACMILLANS·IN·CANADA A·COPY·OF·YOVR·REVIEW·WILL·BE APPRECIATED

THE·PVBLISHED·PRICE·OF·THE· BOOK·IS 1.50

ST.MARTIN'S·HOVSE·TORONTO



NEW PROVINCES

This volume of poems gathers for the first time within one pair of covers, representative work of six of Canada's most interesting younger poets. E. J. Pratt and Robert Finch need no introduction to readers of adult verse. Of the others, Prof. W. E. Collin of the University of Western Ontario wrote in *The Canadian Forum*, (Jan. 1934): "The four Montreal poets, Leo Kennedy, A. J. M. Smith, Frank Scott and A. M. Klein will one day occupy considerable space in our literary handbooks. They belong to a new order, they are in the stream of contemporary poetry".

Trenchantly summarizing the development of modern poetry since the years immediately preceding the War, the brief preface to *New Provinces* observes of the volume's content: "The poems in this collection were written for the most part when new techniques were on trial, and when the need for a new direction was more apparent than the knowledge of what that direction would be. *New Provinces* contains work which has had significance for the authors in the evolution of their own understanding."

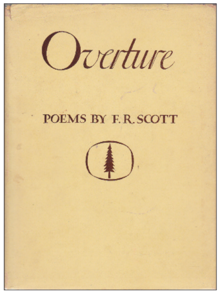
THE MACMILLANS IN CANADA
Publishers TORONTO

COPYRIGHT PAGE *"Copyright by Peter Miller, 1958 | Cover design by Anita Coop | Printed in England at the Villiers | Press, Ingestre Road, London, N.W.5, | England, for Contact Press, | Toronto, Canada.*
Second state of the author's first book, with price sticker. As new.
NOTE *repeating A86 above.*

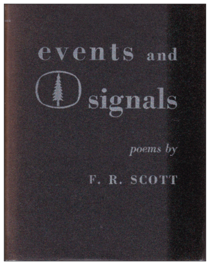
7 | Series 2.1 | 21 November 1958 | F.R. Scott

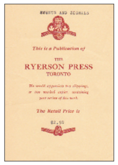
312 **NEW PROVINCES | POEMS OF SEVERAL AUTHORS | TORONTO: THE MACMILLAN COMPANY OF | CANADA LIMITED, AT ST MARTIN'S HOUSE | 1936**
[88pp]: x, 78; sewn in six gatherings bound with plain endleaves in green linen stamped black on face, in a matching jacket; 210 × 131 × 13 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1936, | by the authors included in this volume, excepting the poems by E.J. Pratt, | which are copyrighted by | The Macmillan Company of Canada Limited."*
CONTENTS *Robert Finch (1–11); Leo Kennedy (13–25); A.M. Klein (27–38); E.J. Pratt (39–48); F.R. Scott (49–61); A.J.M. Smith (63–77) – the contributors arranged in alphabetical order.*
REVIEW COPY *with printed review slip laid in & price in pencil, "1.50" (coded "p2500 10-35").*
The first Canadian modernist anthology, silently edited by F.R. Scott with his unsigned Preface dated March 1936; published 11 May 1936. A lovely copy of the first binding in nice jacket showing light wear at crown of toned spine panel; with the last three leaves untrimmed along the fore-edge.
NOTE *printed on off-white laid stock in an edition of 500 copies of which 250 were initially bound May 1936, the book selling only 82 copies its first 18 months (with another hundred bound later in the 50s). Initiated by Scott & Smith in 1931, the project was effectively commandeered by Macmillan in Toronto who featured the two Toronto poets, Finch & Pratt (both on the flap & in the Contents where they occupy the top of each page), while rejecting Smith's original Preface yet demanding $200 toward production – Scott contributing the lion's share. The reissue from the University of Toronto Press in 1976 (with the original Preface restored), complicates identification of the original edition in WorldCat, which appears to trace only 20. "Dec 4, 1940 My dear Frank: I rang up Macmillans and found that [?] they bound about 500 copies, presented quite liberally to Reviewers and friends and sold something more than 100. There was really no market in the public sense. I am quite agreed to let them go down the drain pipe. We got something off our chest anyway. They wonder if the books would remainder at a dime. I still have a half-dozen copies out of the lot I bought.…The best of good luck, Frank [Scott]. Sincerely Ned [Pratt]." Though unaware that the contention that 'Macmillan bound 500 copies' conflates the pressrun (500) with the quantity initially bound (250), the editors of Pratt's letters accessible online within* The Hypertext Pratt, *clarify that, "Of* New Provinces *(1936), Pratt exaggerates when he writes "something more than 100" copies were sold. The number was closer to eighty [David G. Pitt & Elizabeth Popham,* The Hypertext Pratt, *1940s Timeline, 38th letter]."*

313 **OVERTURE** | *Poems by F.R. Scott* | *Toronto • The Ryerson Press*
[88pp]: [viii], 80; sewn in six gatherings bound with plain endleaves in printed yellow boards, in a matching jacket; 214 × 160 × 14 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1945, by | The Ryerson Press, Toronto | … | Published, March, 1945 | … | printed and bound in Canada | by The Ryerson Press, Toronto."*
A nice copy of the author's belated first volume of poetry, in lightly dusty jacket showing very slight wear along top edge. Ink name neat on ffe, "Rita Larsen". WorldCat locates 64 copies.
NOTE *the photo of the author on the lower panel of the jacket is by John Steele.*

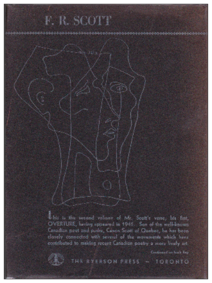


314 **Events and Signals** | **F. R. SCOTT** | **THE RYERSON PRESS • TORONTO**
[64pp]: [vi], 58; sewn in four gatherings bound with plain endleaves in black boards embossed silver, in a matching jacket; 214 × 160 × 11 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1954, by | The Ryerson Press, Toronto | … | Published 1954 | … | printed and bound in Canada | by The Ryerson Press, Toronto."*
REVIEW COPY *with printed review slip laid in, giving price of $2.50.*
The author's second collection of poetry including four translations from Anne Hébert, one from her cousin Hector St-Denys Garneau & another from J.C. Harvey. With the reviewer's pencil marks throughout & a leaf of pencil notes laid in. WorldCat locates 72 copies.
NOTE *the four reviews of the book cited by Scott's bibliographer Robert Still, are attributed to Desmond Pacey, James Reaney, Alan Bevan & John Berryman. As the pencilled notes include a reference to Pacey & the Berryman review appeared in Chicago, this copy may have been annotated either by Reaney or Bevan (the hand very like Reaney's). The lower panel of the jacket features a stunning sketch of the author by his wife Marion Dale Scott.*

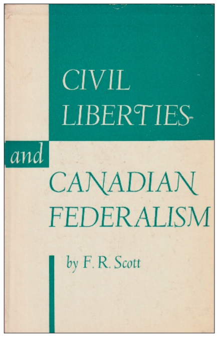


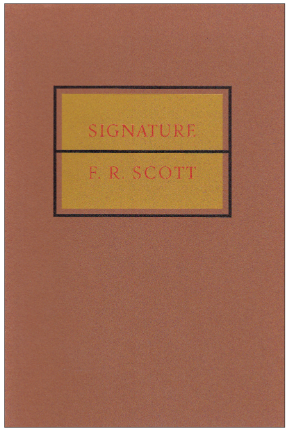


RYERSON PRESS
TORONTO



315 **CIVIL** | **LIBERTIES** | **&** | **CANADIAN** | **FEDERALISM** | ***by F.R. Scott*** | **Alan B. Plaunt Memorial Lectures | Carleton University, Ottawa, March 19 and 21, 1959 | Published in co-operation with Carleton University | by University of Toronto Press [title-spread]**
[64pp]: [iv], 60; sewn in four gatherings bound with plain endleaves in grey linen stamped evergreen on face, in a printed jacket; 223 × 145 × 12 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1959, by | University of Toronto Press | Printed in Canada".*
SIGNED COPY *with the author's autograph on ffe in blue ink.*
Text of the second annual Plaunt lectures (delivered by the author two days apart), beautifully designed & printed on off-white laid stock. A lovely copy in a nice jacket save for a 2 cm closed tear rear; elusive signed.
NOTE *"Now let me tell you what these lectures will be about. They will discuss the relationship between civil liberties and the Canadian constitution, in the light of the steps now being taken to write a Bill of Rights into the law." Enacted by Parliament 10 August 1960, the Bill was draughted to preserve freedom of religion, speech, the press, assembly & association (currently cancelled until further notice..). An insightful overview, subsequently reprinted in 1961 & again in 2018.*

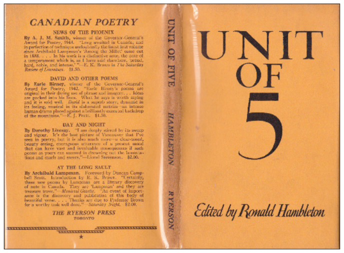




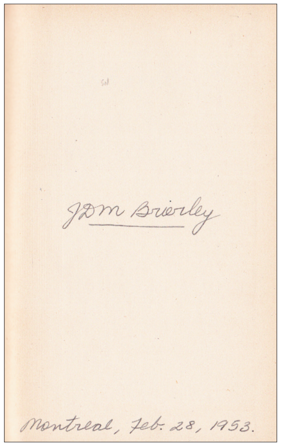
316 **SIGNATURE | F.R.SCOTT | KLANAK PRESS | VANCOUVER 1964**
56pp sewn in three gatherings glued in letterpress card covers; 234 × 155 × 5 mm.
COPYRIGHT PAGE *"Copyright 1964 by F.R.Scott | printed in Canada | Distributed by McGill University Press | 3458 Redpath Street, Montreal, Canada | Typography by Takao Tanabe | Printed by Morriss Printing Company Ltd, Victoria, BC".*
The author's elegant fourth collection of poetry including poems written after Events & Signals. *As new.*
NOTE *one of the eleven titles published by William & Alice McConnell under their distinctive North Burnaby imprint & their second by Scott (preceded by his volume of translations from Garneau & Hébert). He notes that the poems hadn't previously appeared in books, but fails to include* The Eye of the Needle *in that reference while mentioning the earlier* Events & Signals.
NOTE *Dean of Law at McGill University (1961–4), the author arranged for distribution by the McGill Press for both of his Klanak titles.*

1959

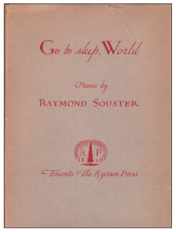
8 | Series 2.2 | 23 February 1959 | Raymond Souster

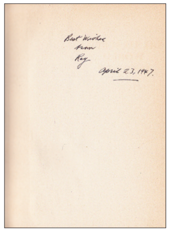


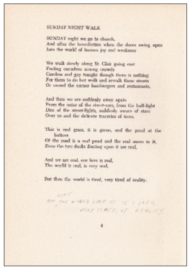
317 **UNIT *of* FIVE | LOUIS DUDEK | RONALD HAMBLETON | P.K.PAGE | RAYMOND SOUSTER | JAMES WREFORD | *edited and with a foreword by* | RONALD HAMBLETON | *Toronto* | THE RYERSON PRESS**
[100pp]: xii, 88; sewn in six gatherings bound with plain endleaves in blue linen gilt-stamped along spine, with jacket; 193 × 128 × 11 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1944, by | The Ryerson Press, Toronto | … | Published, November, 1944 | … | printed and bound in Canada | by The Ryerson Press, Toronto".*
ASSOCIATION COPY *signed ffe in black ink, "JDM Brierley | Montreal, Feb 28, 1953." Ex-libris, poet & lawyer James Donald MacLean Brierley (b. 1933), author of* The First Creek; The Old Lumber Camps *(1953: McGill University Chester Macnaghten Prize for Creative Writing) & brother-in-law of two-time winner of the Governor-General's Award for Translation, Jane Bartlett Brierley (1935–2023).*
First issue of the anthology that introduced the poetry of Dudek, Page & Souster to the world beyond the little magazine. A tight bright beautiful copy in pristine jacket with spine panel toned; exceptional thus.
NOTE *the Foreword by Ronald Hambleton is reprinted on the upper jacket flap. The contributors appear in alphabetical order. This first binding of the anthology in deep blue cloth was followed by a later binding in pale blue; while this first jacket, printed on heavy mustard card, was followed by a second jacket on yellow stock. The late date of acquisition lends to the presumption that the second binding occurred later in the 50s, presumably after Contact Press had raised the public profile of Dudek & Souster. Bruce Whiteman notes that the anthology – originally projected to include poetry by Margaret Avison – was produced in an edition of 1000 copies, priced $2.00 each* [WHITEMAN A1], *yet by 1947 when Souster's collection* Go to Sleep, World *was in press, Ryerson editor-in-chief Lorne Pierce was driven by dismal sales to label it "a frightful flop". Souster contributed 21 poems.*

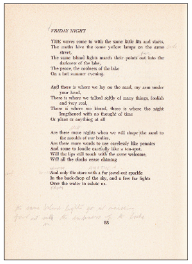


318 ***Go to sleep, World* | *Poems by* | RAYMOND SOUSTER | *Toronto • The Ryerson Press***
[68pp]: viii, 60; sewn in four gatherings bound with plain endleaves in printed grey boards, with matching jacket; 213 × 159 × 11 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1947, by | The Ryerson Press, Toronto | … | Published, February, 1947 | Designed by Thoreau MacDonald | Some of these poems originally appeared | in the following: | The Canadian Forum | The Canadian Poetry Magazine | Contemporary Verse | Direction | First Statement | Reading |* When We Are Young | *printed and bound in Canada | by The Ryerson Press, Toronto".*
PRESENTATION COPY *inscribed ffe in black ink, "Best Wishes | from | Ray | April 23, 1947."*
ANNOTATED COPY *with eighteen of the poems revised in pencil.*
The author's second separate book, issued late February or early March 1947 [WHITEMAN A3] *in a presumed edition of 500 copies (WorldCat tracing 49). A nice copy, with one closed chip at crown of jacket.*
NOTE *originally inscribed to a member of the family, this copy (returned on his relative's death) was used by Souster to revise eighteen of its poems for inclusion in the author's Governor-General's Award winning Collected Poems,* The Colour of the Times *(1964: Ryerson). The revisions are extensive incorporating 72 new words among countless excisions & altered punctuation. As such, it constitutes the manuscript of a Governor-General's Award winning volume, the author's sole such honour.*

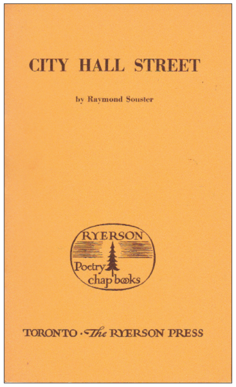


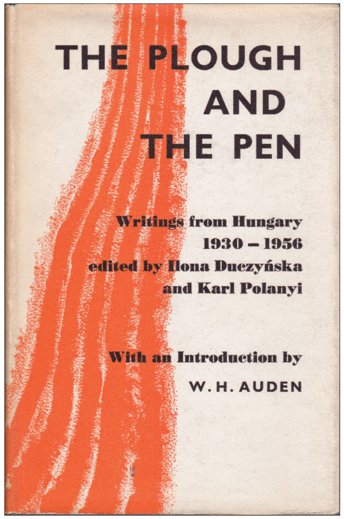

Best Wishes
from
Ray
April 23, 1947.

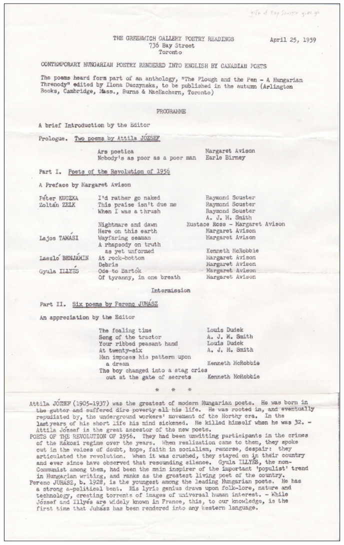

SUNDAY NIGHT WALK


FRIDAY NIGHT

319 **CITY HALL STREET | by Raymond Souster | RYERSON | Poetry chapbooks | TORONTO • *The* RYERSON PRESS [from cover]**
8pp stitched in printed card covers with yapp edges; 216 × 130 mm pamphlet.
COPYRIGHT PAGE *"This is Chap-Book 146 | Of this edition of* City Hall Street, *by Raymond Souster, two hundred and fifty copies | only have been printed. | Copyright, Canada, 1951, by The Ryerson Press, Toronto | This book is for my wife".*
The author's fourth separate collection of poetry & fifth separate book, issued 29 October 1951 [WHITEMAN A6]. *A bright fine copy; uncommon thus (WorldCat tracing 65).*
NOTE *together with the successive number in the series,* The Searching Image *by Louis Dudek (1952), these chapbooks increased their authors' frustration over the dim prospect of full-length collections from the 'establishment press', prompting them to take matters into their own hands. However Eli MacLaren argues that the Ryerson chapbooks provided the model for future small presses such as Contact: "After publishing in Pierce's series, A.G. Bailey joined Fred Cogswell to found the Fiddlehead and Fiddlehead Books in Frederiction. Raymond Souster and Louis Dudek did likewise, publishing Ryerson Poetry Chap-Books in the early 1950s and subsequently founding a little magazine (Contact) and a small press (Contact Press) in Toronto and Montreal* [*Eli MacLaren,* Little Resilience: The Ryerson Poetry Chap-Books, *2020: McGill-Queen's, p242*]."







gift of Ray Souster 9.vii.96

THE GREENWICH GALLERY POETRY READINGS
736 Bay Street
Toronto

April 25, 1959

CONTEMPORARY HUNGARIAN POETRY RENDERED INTO ENGLISH BY CANADIAN POETS

The poems heard form part of an anthology, "The Plough and the Pen – A Hungarian Threnody" edited by Ilona Duczynska, to be published in the autumn (Arlington Books, Cambridge, Mass., Burns & MacEachern, Toronto)

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	Nobody's as poor as a poor man	Earle Birney

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9 | Series 2.3 | 25 April 1959 | Hungarian translations: Margaret Avison, Earle Birney, Louis Dudek, Marshall McLuhan, Kenneth McRobbie, W.W.E. Ross, A.J.M. Smith & Raymond Souster

320 **The Plough and the Pen | WRITINGS FROM HUNGARY | 1930–1956 | EDITED BY | ILONA DUCZYŃSKA | AND KARL POLANYI | With a Foreword by W.H. Auden | McClelland and Stewart Limited**

232pp sewn in eight gatherings bound with plain endleaves in evergreen boards copper-stamped along spine, with jacket; 219 × 145 × 25 mm.

COPYRIGHT PAGE *"In Memoriam | Endre Havas | All rights reserved | © Copyright, Canada, 1963 by Ilona Duczyńska and Karl Polanyi | Made and printed in Great Britain by | A.Wheaton & Co, Ltd, Exeter".*

ENCLOSURE *"The Greenwich Gallery Poetry Readings April 25, 1959 | 736 Bay Street | Toronto | contemporary Hungarian poetry rendered into English by Canadian poets".*

Canadian issue of the British sheets, published in collaboration with Peter Owen; including a 3pp Foreword by Auden, 3pp Preface by the editors (dated at Pickering, December 1959) & a 13pp Introduction, 'The Hungarian Populists' by Ilona Duczyńska. Part One, entitled 'Waste Land' is devoted to prose (pp31–165); Part Two to poetry, 22 poems 'translated' by eight Canadian poets (pp167–220): Margaret Avison (8); Earle Birney (2); John Robert Colombo (1); Louis Dudek (2); Kenneth McRobbie (4); Eustace Ross (1); A.J.M. Smith (3); & Raymond Souster (2). The seven Hungarian poets are: Attila József (3 poems); Gyula Illyés (3); László Benjámin (1); Zoltan Zelk (4); Lajos Tamási (2); Péter Kuczka (1); & Ferenc Juhász (8) including his long poem, 'The Boy Changed into a Stag Cries Out at the Gate of Secrets' which Auden calls "one of the greatest poems written in my time". A nice copy in an intact jacket with dusty spine panel.

NOTE *projected for fall 1959 publication both by Arlington Books, Cambridge, Mass. & Burns & MacEachern in Toronto, the book was inexplicably delayed four years. "The final selection of poems as they appear in this volume was influenced by circumstances beyond our control ['Preface', p15]." With one exception ('The Test' by Péter Veres done by Alexander Harsányi) the pieces in the first section & the initial verbatim translation of the poems were rendered by Ilona Duczyńska – the Canadian poets polishing her versions. From the programme notes to the reading, it appears the only 'translator' who didn't read was John Robert Colombo, though a guest appearance by Marshall McLuhan is noted by Souster. The enclosure was photocopied in two taped parts & presented to me by Souster, 9 July 1996. Economist Karl Polanyi (1886–1964) & his wife Ilona Duczyńska (1897–1978) moved to Canada in 1950, because her early Communist sympathies precluded her acceptance into the US where Polanyi taught (1940–53), requiring his commute to Columbia University the last few years of his tenure there (1947–53).*

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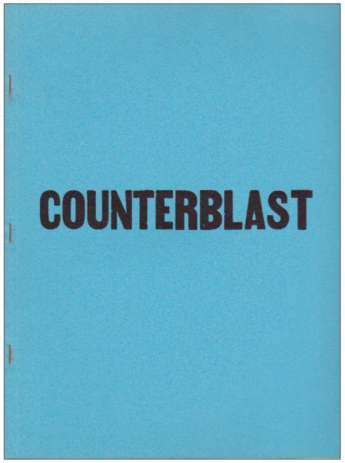
321 **COUNTERBLAST | 1954**

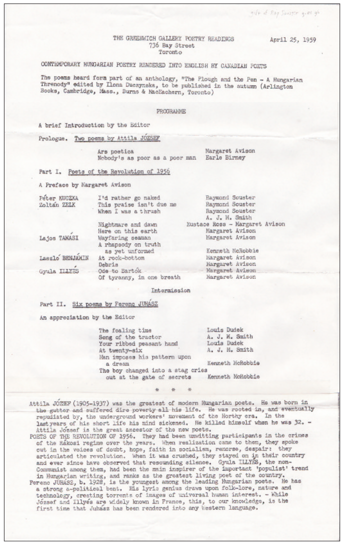
[18pp] side-stapled thrice in letterpress blue card folder; 292 × 221 mm pamphlet.

Marshall McLuhan's anonymous second book, offset on white bond in a small private edition, December 1954.

Comprising an introduction [1]; section of ‘blasting & blessing’ set in display types [2–10]; ‘Media Log’ [11–4]; & ‘Five Sovereign Fingers Taxed the Breath’ [15–7]. Slight oxidation to staples, else as new; exceptional thus (WorldCat tracing 25 copies).

NOTE *produced as a 40-year homage to Blast edited by Wyndham Lewis & Ezra Pound in 1914, Lewis having returned to England after spending* WW2 *in Canada. “In 1914, a few weeks before the war, there appeared from the Rebel Art Center* [sic] *in London,* BLAST*….Lewis told me that he had found it impossible to get it set up by any London printer whatever. He finally found an alcoholic ex-printer who agreed to set it up exactly as Lewis required in return for large supplies of liquor. Nearly the entire magazine is set up in heavy headline type. Headlines are icons, not literature* [*Marshall McLuhan,* Counterblast, *1969: McClelland & Stewart, pp4/5*]*.” According to Philip Marchand the booklet was a response to* The Massey Report *(1951) presenting the findings of The Royal Commission on National Development in the Arts, Letters & Sciences chaired by Governor-General Vincent Massey (8 April 1949 – 1 June 1951). “For* Counterblast *[Edmund] Carpenter typed the various headlines McLuhan concocted.…To each headline McLuhan added some observations lifted from his Explorations articles. A few hundred copies of the document were run off (only one issue was ever published), and Carpenter and McLuhan hauled them by sled over the snow-covered streets of Toronto to a cigar store, where the manager agreed to sell them for twenty-five cents a copy, all proceeds going to himself. McLuhan had the satisfaction of reporting to Lewis that the copies sold quite quickly* [*Philip Marchand,* Marshall McLuhan: The Medium and the Messenger, *1989: Random House, p128*]*.” He overlooks however, the salient point about its production: the ‘blasting & blessing’ section had to be typeset in display type after the text was assembled, yet, as with Lewis before him, McLuhan discovered to his surprise that typographers in Toronto likewise refused to breach convention by setting text in display type. According to the editors of his letters, it was “published by the University of Toronto Press”—Matie Molinaro, Corinne McLuhan & William Toye editors,* Letters of Marshall McLuhan, *1987: Oxford University Press, p245, fn2*]*”. The text was reprinted in altered & expanded form in a volume with the same title in 1969. McLuhan’s unscheduled participation in this Contact reading was the result of his having been instrumental in initiating the event. In her autobiography,* I Am Here and Not Not-There *(2009, p134), Margaret Avison reveals that in the spring of 1957 McLuhan had invited her to join his table in the courtyard at the Royal Ontario Museum, where Barker Fairley’s wife Margaret recruited her for her friend Ilona Duczyńska’s project. Only months after the failed Hungarian Revolution, the plan for an anthology of work from the occupied ‘nation of poets’ was well underway. Margaret Adele Keeling Fairley (1885–1968) was subsequently joined in Montreal by economist Abraham Rotstein (1929–2015) who also encouraged Louis Dudek to enlist poets for the project. “Margaret Avison had contributed a sensitive translation of Gyula Illyes’s amazingly sustained denunciation of tyrannical thinking called ‘One Sentence on Tyranny’. Such were the powers of Mrs Polanyi, that she prevailed upon Marshall McLuhan to appear and recite the text. He did so with incredible authority, progressively lowering his voice until the audience had to strain and almost wince in pain to not hear but overhear the poem’s final syllables. That performance was met with silence and then an intermission. As he spoke, I watched McLuhan make his way to the door, step out onto Bay Street, and gradually disappear into the night* [*John Robert Colombo,* The Notebooks, *p1780*]*.” See Appendix for a more detailed recollection of his reading. Souster has a poem in his collection* Going the Distance *(1983: Oberon, pp22/3), ‘Marshall McLuhan: A Memory’, revealing that McLuhan had recited the poem earlier at “a dinner party*

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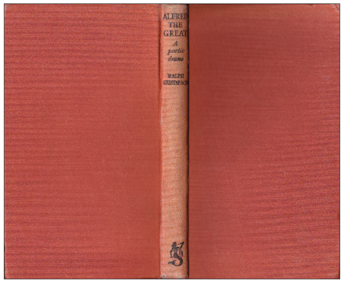
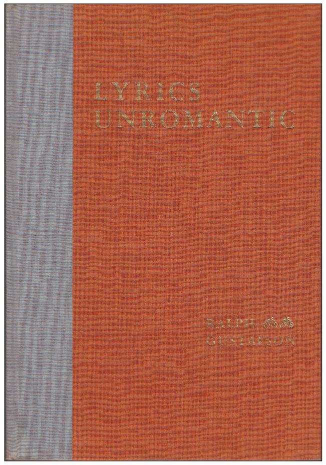
at the Czarda [restaurant] for Karl & Ilona" having arrived late & out of breath, off the plane from Washington. His later book, Close to Home *(1996: Oberon) includes the poem 'Marshall McLuhan Reading at a Hungarian Poetry Evening' (p44), dedicated "For Margaret Avison and for the memory of Ilona Polanyi".*



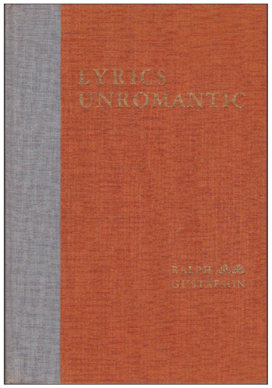


10 | *Series 3.1* | *3 October 1959* | *Ralph Gustafson*

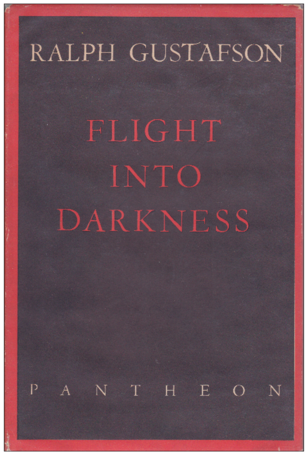
322 **ALFRED THE GREAT | *by* | RALPH GUSTAFSON | MICHAEL JOSEPH LTD | *17 & 18, Henrietta Street, London,* WC2**
112pp sewn in seven gatherings bound with yellow endleaves in siena linen stamped black along spine, lacking the jacket; 190 × 114 × 13 mm.
COPYRIGHT PAGE *"Set and printed in Great Britain by William Brendon | & Son, Ltd, at the Mayflower Press, Plymouth, in | Baskerville type, ten point, on an antique-wove paper | made by John Dickinson, and bound by James Burn."*
Second issue of the author's undated second book, a verse drama published fall 1937 (first issue stamped silver on spine). Pencil price & contemporaneous bookplate on ffe; spine faded, else very nice (47 copies in WorldCat).
NOTE *published while the author worked as a journalist in London (1935–8), much of the edition was reportedly obliterated in the destruction of the Simpkin Marshall distribution warehouse during the Blitz (1940). This second binding is far scarcer, as a result. Written in part in response to Nazi aggressions, the book possibly helped secure the author's later employment with William Stephenson's British Information Services (1941–6). "The war came. Leo Cox, a poet out of Montreal, recommended the name Ralph Gustafson (at that point in New York City) to the personnel people in the British Information Services in Washington, DC. They wanted a British subject who was legally resident in the United States for their branch service in New York City, one who could be officially designated a British agent acceptable to American authority. The United States was not in war against Hitler; Gœring's luftwaffe was pounding England. It was needful to know the leanings of the American press, radio and periodicals. Vandenberg and isolationism were powerful; Father Coughlin and the Chicago Tribune were inimical. Gustafson joined the survey room in New York; at 1 o'clock each morning a survey in cablese went off to London for that morning's cabinet meeting [Ralph Gustafson, 'The Story of the Penguin' in Canadian Poetry 12, spring 1983]."*

323 **Epithalamium | in | Time | of | War | BY RALPH GUSTAFSON | *privately printed in New York · 1941***
[12pp] sewn in two gatherings bound with plain endleaves in grey-linen-backed green linen boards gilt-stamped along spine & cover; 207 × 131 × 7 mm.
COPYRIGHT PAGE *"Copyright 1941 by Ralph Gustafson".*
COLOPHON *"This edition is limited | to one hundred copies | designed & printed by | L.F. White Co, Inc, NYC | of which this is number | ["85" in black ink]".*
DEDICATION *"for Pauline Gustafson and | Lieutenant Hector Belton | March the twenty-second | nineteen hundred forty-one".*
The author's third book, a single poem of nine stanzas. A nice copy (WorldCat locating 28).
NOTE *Hector Macdonald Belton (1914–75) had just married the poet's sister Pauline (22 March 1941).*

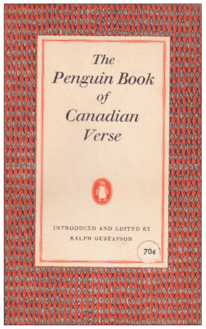
324 **LYRICS | UNROMANTIC | BY RALPH GUSTAFSON | PRIVATELY PRINTED | NEW YORK CITY | 1942**
20pp sewn in three gatherings bound with plain endleaves in grey-linen-back rust linen boards gilt-stamped along spine & cover, without jacket as issued; 210 × 144 × 7 mm.
COPYRIGHT PAGE *"Copyright 1942 by Ralph Gustafson".*
COLOPHON *"100 copies of this | book were printed | for publication on | October sixth 1942 | by L.F. White Co, Inc | New York City | of which this is | number | ["15" in black ink]".*
ASSOCIATION COPY *signed ffe in black ink, "John Metcalf | June 88".*
The author's third volume of poetry, a bouquet of 12 untitled lyrics. A near fine tight clean copy with a faint touch of damp at heel of spine (WorldCat tracing 26 copies).
NOTE *Lewis Felix White (1895–1967), eldest son of photographer & cofounder of the Photo-Secession movement, Clarence Hudson White (1871–1925), collaborated with wood-engraver & printmaker Lynd Ward & later hired wood-engraver John De Pol. The L.F. White Company was situated at 35 West 21st Street while Ralph Gustafson worked directly up Sixth Avenue at the British Information Services, 30 Rockefeller Plaza at 50th.*

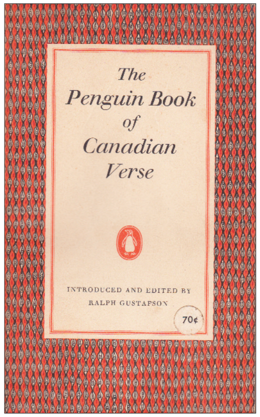


325 **FLIGHT INTO DARKNESS | POEMS BY | RALPH GUSTAFSON | PANTHEON**
96pp sewn in six gatherings bound with plain endleaves in turquoise linen gilt-stamped along spine & face, with jacket ($2.00 on flap); 235 × 157 × 14 mm.
COPYRIGHT PAGE *"First Edition | Of this edition one hundred copies have | been handbound and signed by the author | Copyright 1944 by Pantheon Books Inc | 41 Washington Square, New York, 12, NY | Manufactured in the USA by The Ram Press".*
Trade issue of the author's fourth collection of poetry, printed letterpress on mould-made Utopian watermarked stock by recently-arrived Austrian emigrée Robert Haas (1898–1997). A lovely copy with very light wear to jacket whose lower panel is lightly toned (WorldCat locates 127 copies).
NOTE *it remains at least curious that in the midst of war with conservation drives & paper shortages, the author would have three sumptuously printed collections emerge (while most other poets were lucky to see their work issued at all). Raising the possibility that it was in the interest of his employer to draw attention to his name. Included in the present collection are poems from his earlier privately-printed wartime volumes:* Epithalamium in Time of War *(1941: 100 copies) &* Lyrics Unromantic *(1942: 100 copies). Arriving in New York in 1939, Robert Haas set up his Ram Press two years later, printing by hand (1941–86). From 1925 in Vienna he had printed books by Elias Canetti, Louis-Ferdinand Céline, Alfred Kubin & others at his first shop, Officina Vindobonensis, going on to establish himself in America as a distinguished calligrapher, typographer & photographer. Haas met his wife at Black Mountain College in 1940, a year before Josef Albers became Rector.*

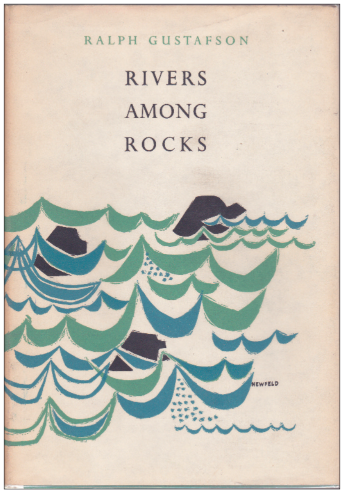


326 ***The Penguin Book of* | CANADIAN VERSE | EDITED WITH AN | INTRODUCTION AND NOTES BY | *Ralph Gustafson* | PENGUIN BOOKS**
256pp perfectbound in printed card covers (70¢ sticker on face); 180 × 111 × 13 mm.
COPYRIGHT PAGE *"Penguin Books Ltd, Harmondsworth, Middlesex |* USA: *Penguin Books Ltd, 3300 Clipper Mill Road, Baltimore 11, Md | Australia: Penguin Books Pty Ltd, 762 Whitehorse Road, | Mitcham, Victoria | First*



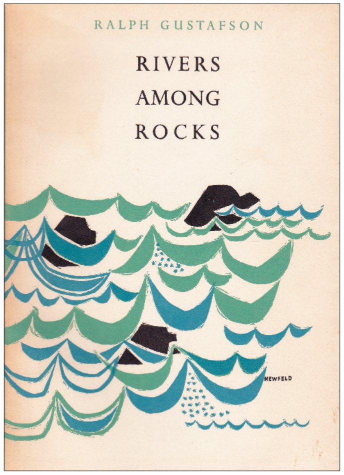


published 1958 | Published in Penguin Books 1958 | Copyright © Ralph Gustafson, 1958 | Made and printed in Great Britain | by Unwin Brothers Limited, | Woking and London".
First printing of the editor's expanded Canadian anthology including 63 poets, with his 9pp Introduction dated 1957 at New York & indexes of first lines, titles & authors; issued as Penguin D46. A nicely preserved copy of the Canadian issue with price sticker covering the British price (3/6), & no spine creases, however with three lines in blue ink inside the cover, four on page [2] & two pages in the Introduction scored in ink by a student.
NOTE *including work by twelve Contact Press authors & six others who read in the Contact Reading Series. As the total sale in books at Gustafson's reading was $11.70, it appears his recent anthology was one of the volumes sold. Receipts from the 65 in attendance, 55 who paid ($27.50), plus $11.70 in books, totalled $39.20 against $18 in expenditures for chairs & stationery.*

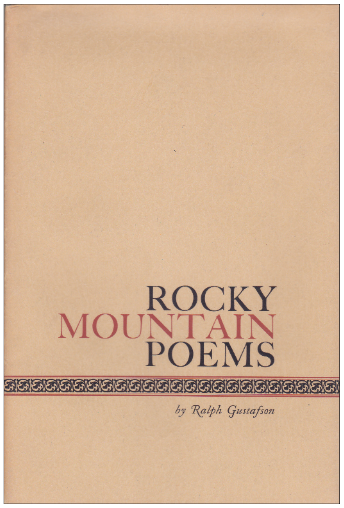


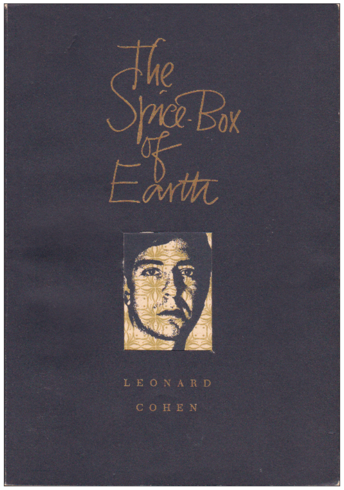
327 **RALPH GUSTAFSON | RIVERS | AMONG | ROCKS | MCCLELLAND AND STEWART LIMITED**
[80pp] 4 plate leaves, top edge green; sewn in five gatherings bound with duplex endleaves in cloth-backed patterned boards printed two colours along spine, with illustrated jacket; 217 × 152 × 13 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1960 | by | McClelland & Stewart Limited".*
NOTE ON PUBLICATION *"This book is the result of a unique association dedicated to the improvement of the standards of design and manufacture in the making of Canadian books. It is the first of a group of selected works of poetry and belle lettres chosen both to inspire and to complement fine craftsmanship in the designing and manufacturing arts. It has been published in a limited edition and will not be reprinted in this format. Its publication is experimental in the sense that the strict economic limitations that might normally prevail were waived to permit adequate attention to detail in the various stages of production. It was planned and illustrated by Frank Newfeld, a brilliant young Canadian designer, typographer and art director, whose work has earned him an imposing series of awards in various fields of design. It was produced under the joint auspices of the Rolland Paper Company Limited who supplied the stock, Laurentic Japan and Rolland Extra Strong; H[owlett] & S[mith] Reliance Limited who supplied engravings for the illustrations, the jacket, and the case; T.H. Best Printing Company Limited, in whose plant the type was set and the books printed and bound; and McClelland and Stewart Limited."*
NOTE ON THE TYPE *"In 1936 a type face was designed by Eric Gill for use in limited and select editions. It was called Bunyan. In 1953 the Linotype version appeared and was renamed Pilgrim, the type in which this book is set. The initial letters used are in Michelangelo, designed by Hermann Zapf."*
The author's fifth volume of poetry – 16 years after the fourth – & his first to be published in Canada, offset green & black throughout in a reported hardcover issue of 1500 copies (WorldCat tracing 109). A very nice copy with spine of jacket toned as usual.
NOTE *edited by Claire Pratt, the book was produced cooperatively with cost-sharing suppliers, printer, designer & publisher all agreeing instead to accept proportional shares in the profits. The first of five titles in Frank Newfeld's Design for Poetry Series (1960–4), including Earle Birney's* Ice Cod Bell or Stone *(1962) which was later excluded.*

328 **RALPH GUSTAFSON | RIVERS | AMONG | ROCKS | MCCLELLAND AND STEWART LIMITED**
[80pp] 4 plate leaves, top edge green; sewn in five gatherings bound with duplex endleaves in plain card covers, with illustrated jacket glued on at spine; 207 × 147 × 8 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1960 | by | McClelland & Stewart Limited".*
ASSOCIATION COPY *with the stamp of John Pengwerne Matthews on the first tissue leaf, dated in ink at Winnipeg, March 1961 (with accompanying private inventory number).*
Paper issue of the author's fifth volume of poetry issued in an undisclosed limitation. A nice copy.
NOTE *the relative scarcity of the paperback suggests that it may have been produced for promotional & review copies. Australian native John Pengwerne Matthews (b. 1927) had been head of the English Department at St John's College, University of Manitoba (1956) before being named Dean of Arts (1957–62), prior to his move to Queen's University to replace Malcolm Ross.*



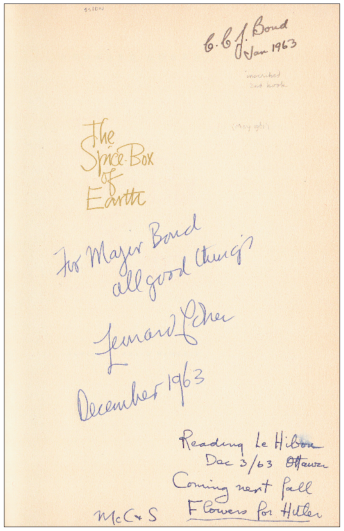
329 **ROCKY | MOUNTAIN | POEMS | RALPH GUSTAFSON | KLANAK PRESS, VANCOUVER, BC, CANADA, 1960**
36pp sewn in three gatherings glued in plain card covers, in the printed jacket; 229 × 153 × 5 mm.
COPYRIGHT PAGE *"copyright Ralph Gustafson | published by Klanak Press, Vancouver, Canada | designed by Ben Lim, Vancouver, Canada | printed by Morriss Printing, Victoria, Canada".*
REVIEW COPY *marked thus on half-title in blue ink with ink price of "1.75" adjacent & the publisher's address rubber-stamped at crown. Ex-libris, Louis Dudek with his pencil notes on eight pages plus the upper flap.*
COLOPHON *"This book is set in Caslon & Baskerville | and printed on Golden Hind Paper. | The illustrations are interpretations of | Rocky Mountain Poems by four artists."*
The author's sixth collection of poetry, 18 poems written in the Rockies; with four linocuts. Lovely.
NOTE *"As Takao Tanabe [who designed six of the eleven Klanak Press titles] is still in Japan studying design & paper-making with the assistance of a Canada Council grant, Ben Lim (one of the artists who illustrated Klanak Islands) is doing the design. Charles Morriss, our discerning Victoria printer, says it's the handsomest book he's seen in years [William McConnell, Canadian Reader, 1960 – reprinted as Appendix A in* Takao Tanabe: Sometime Printer *designed & produced by Robert R. Reid for The Alcuin Society, 2010, p150]." Each illustration is printed in a different colour. Because he was older than most postwar Canadian poets, situated in New York (1938–63) & the compiler of four seminal anthologies (1942–58), Ralph Barker Gustafson (16 August 1909 – 29 May 1995) was looked up to by fellow poets as an elder statesman. The only older Canadian poets to appear in the Contact Reading Series were W.W.E. Ross (1894–1966), F.R. Scott (1899–1985), A.J.M. Smith (1902–1980) & Earle Birney (1904–1995); with George Walton (1887–1963) & R.G. Everson (1903–1992) the sole Contact authors his senior. Nearer in age to the McGill/*New Provinces *crew – E.J. Pratt (1882–1964), Robert Finch (1900–95), Leo Kennedy (1907–2000) & A.M. Klein (1909–1972), not to forget John Glassco (1909–81) – Gustafson was nevertheless more aligned with & a great supporter of Dudek & Souster.*





11 | *Series 3.2* | *31 October 1959* | *Leonard Cohen*

330 **LEONARD COHEN | *The | Spice-Box | of | Earth* | DRAWINGS : FRANK NEWFELD**
[112pp]: x, 102; sewn in seven gatherings bound with patterned duplex endleaves in cloth-backed illustrated boards gilt-stamped along spine, with die-cut jacket; 217 × 153 × 19 mm.
COPYRIGHT PAGE *"Copyright | Canada, 1961 | McClelland | and | Stewart | Limited".*
NOTE ON THE TYPE *"This book is set in Caledonia, a type | face first made available in 1939. The | design is influenced by Martin's Roman | and Scotch Roman, and was designed by | W.A.Dwiggins, the American typographer."*
PRESENTATION COPY *inscribed half-title in blue ink, "For Major Bond | all good things | Leonard Cohen | December 1963".*
The author's second collection of poetry & the second book in Frank Newfeld's Design for Poetry Series, printed red & black throughout with illustrations in olive green; issued in a reported edition of 1500 copies thus. Including Indexes of titles & first lines, with altered Note on Publication common to the series (stock now Rolland DeLuxe Book India & Ropaco White). One short snag to the window, else a lovely copy. Scarce thus, inscribed.
NOTE *the photo of the author on the upper cover (designed to peek through the window in the jacket) was taken by John Max. The owner, who bought his copy for $3.00, added his signature to the half-title in January 1963, before attending the author's sold-out reading in Ottawa. His annotation at the foot of the page reads: "Reading Le Hibou | Dec 3/63 Ottawa | Coming next fall | Flowers for Hitler | McC&S". Cohen's earlier Contact reading drew 97 paid admissions ($48.50) against $45.60 in expenditures for chairs, stationery & a Globe & Mail ad. Prolific historian, Major Courtney Claude Joseph Bond (1910–95), surveyor & cartographer in the Geographical Section of the Corps of Royal Canadian Engineers (1932–61), had recently graduated from Carleton University (BA, 1961) & assumed the post of official historian with the National Capital Commission (1961–8) before becoming head of the Canadian Section of the National Map Collection at the Public Archives of Canada (1968–71). He was also a noted reader, collector & supporter of Canadian poetry. Despite what Randall Speller has reported in his excellent article on the series – 'Frank Newfeld and McClelland & Stewart's Design for Poetry Series' in DA 56, spring 2005, p16 – experience suggests that fewer hardcovers of Cohen's book may have been produced than for Gustafson's. As Speller notes, it was Cohen's opinion that hardcover poetry books were obsolete, which may have contributed to a reduction in hardcover copies of his book. Speller's repeated reference to 1500 hardcover copies for each title in the series, with "an unknown number of copies" in paperback makes me question whether the total number of copies for each title might not have been 1500, split between board & paper issues. It seems incongruous that figures would survive only for the hardcovers. But then he goes on to note that "over 3000 copies [of Cohen's book] were sold and it was soon out of print [16]" with an attendant endnote adding "An unknown number of copies were also issued in paperback [32]." Jack McClelland seldom failed to capitalize on success with immediate reprints, yet* The Spice-Box of Earth *wasn't reprinted until 1965; while Major Bond appears to have bought his hardcover copy new in Ottawa, January 1963 (the "3.00" pencilled price inside the lower cover, coded "12/1"). In fifty years in the booktrade I've encountered far fewer hardcover copies of this title than paperbacks, compounding my suspicion. This copy also includes a proof of Stan Bevington's inverted reproduction of Frank Newfeld's voluptuous trumpeter*


C.C.J. Bond
Jan 1963

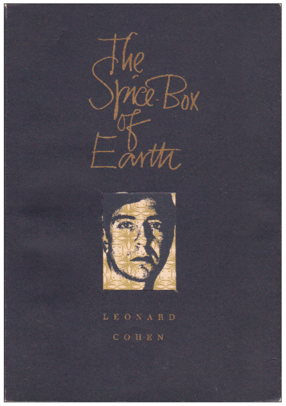
The
Spice-Box
of
Earth

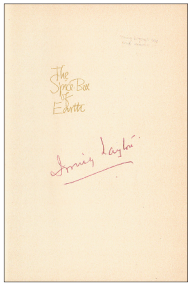
For Major Bond
all good things
Leonard Cohen
December 1963

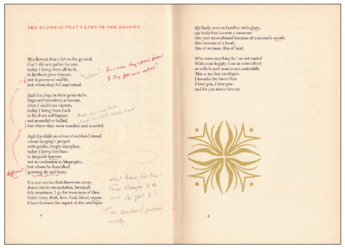
Reading Le Hibou
Dec 3/63 Ottawa
Coming next fall
Flowers for Hitler
McC&S

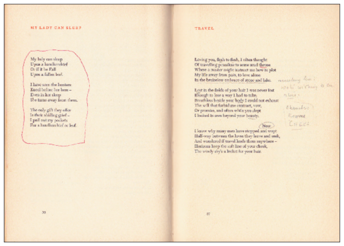
from page 3 in the book. Initially handprinted at Coach House Press by Stan & DA editor Don McLeod as a keepsake for DA 56 (the second Frank Newfeld number, after issue 45), this untrimmed proof preceded Stan's second printing of 150 (25 February 2005) produced as gifts for new subscribers to the journal. The reason for its inclusion in this copy has to do with the fact that Stan established his legendary press (late 1963) with the express desire to produce books of poetry featuring original art, inspired by Newfeld's unsurpassed masterwork. As I trimmed the keepsakes at the press, this representative copy of the book retains my unique untrimmed memento of one of the most seminal conjunctions in modern Canadian cultural history, complementing the insights into both Contact & Coach House presses which I've spent a half-century accumulating (toward the present study).

331 **LEONARD COHEN | *The* | *Spice-Box* | *of* | *Earth* | DRAWINGS : FRANK NEWFELD**
[112pp]: x, 102; sewn in seven gatherings bound with patterned duplex endleaves in illustrated card covers, with die-cut jacket attached at spine; 209 × 147 × 10 mm.
COPYRIGHT PAGE *"Copyright | Canada, 1961 | McClelland | and | Stewart | Limited".*
NOTE ON THE TYPE *"This book is set in Caledonia, a type | face first made available in 1939. The | design is influenced by Martin's Roman | and Scotch Roman, and was designed by | W.A. Dwiggins, the American typographer."*
ASSOCIATION COPY *signed half-title in red ink, "Irving Layton".*
ANNOTATED COPY *with marks & comments by Layton to 50 of the 59 poems.*
The author's second collection of poetry & second book in Frank Newfeld's Design for Poetry Series, printed red & black throughout with illustrations in olive green; including Indexes of titles & first lines, with the series Note on Publication altered with respect to stock (Rolland DeLuxe Book India & Ropaco White). Joints & fore-edges rubbed, yet a better than very good copy with no tearing to window.
NOTE *Layton has marked 67 pages among the poems, with annotations in red ink & pencil on 20 of those pages (both approving & critical). An important document in the lineage of modern Jewish-Canadian poetry extending from Klein through Layton to Cohen (whose maternal grandfather was also a 'Kline' – shortened from Klinitzky). The poem about Layton, 'Last Dance at The Four Penny' – in which Cohen refers to him as "Reb Israel Lazarovitch, | you no-good Roumanian" (p71) – includes only a single pencil score-mark, beneath the word "thrones". Established by Cohen, Lenore Schwartzman & Morton Rosengarten, the Four Penny Gallery, Bookshop & Coffee House at 1473 Stanley Street, burned down late 1958, destroying all but two of Layton's wife Betty Sutherland's paintings the day before her first solo exhibition. Layton has encircled Cohen's poem 'Song for Abraham Klein' (p74), with a pencil border.* The Spice-Box of Earth *was launched together with Layton's* The Swinging Flesh *(1961: McClelland & Stewart), 29 May 1961, marking its further connection with Layton. The eleventh reading in the Contact Reading Series took place on Hallowe'en, two days after Cohen received his first passport & two weeks before he joined Layton & F.R. Scott for a reading at the YMHA on 92nd Street in New York (12 November 1959) – with an introduction by Kenneth McRobbie, according to Ira Nadel (*Various Positions, *p70). Shortly after, he left for London where he wrote* The Favourite Game *(originally titled* Beauty at Close Quarters*). With respect to Cohen's claim that he & Layton "rarely discussed poetry or art", Michael Posner writes that it was "disingenuous, and contradicted by both Layton's son, Max, and his then wife, Aviva. In fact, for the better part of a decade, from*

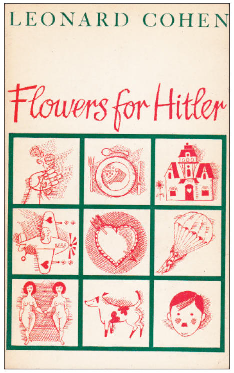


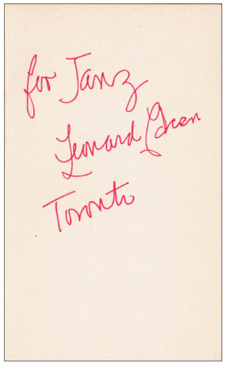




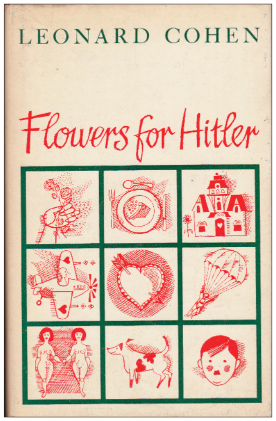


1954, they spent many hours dissecting poetry [Leonard Cohen: Untold Stories / The Early Years, *p188*].*" Aviva, however, clarifying their relationship, recalled, "They'd take a poem like 'The Emperor of Ice Cream'* [*by Wallace Stevens*]*, and dissect it, unlock it. Why this word and not that word? And they were total equals, Leonard and Irving. It was never a mentor relationship. It was poet to poet. Irving always called him Leonardo* [*op cit, p100*]*." Phyllis Webb adds, "Dudek brought Leonard to Layton's house – that's where we met him. He was Louis's protégé* [*op cit, p99*]*." Layton himself is quoted by Posner in the second volume,* Untold Stories: From This Broken Hill *(2021: Simon & Schuster, p48): "Leonard Cohen is a narcissist who hates himself."*




for Janz
Leonard Cohen
Toronto

332 **LEONARD | COHEN | Flowers | for | Hitler | MCCLELLAND AND STEWART | LIMITED | TORONTO / MONTREAL**
128pp sewn in four gatherings glued in illustrated card covers; 209 × 129 × 10 mm.
COPYRIGHT PAGE *"© Copyright | Leonard Cohen, 1964 | … | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | Design: F. Newfeld | printed and bound | in England by | Hazell Watson & Viney Ltd".*
PRESENTATION COPY *inscribed in red ink, "for Janz | Leonard Cohen | Toronto"*
Paper issue of the author's controversial third collection of poetry. A fine inscribed copy without creasing.
NOTE *one of Cohen's least common trade volumes, seldom encountered inscribed.*

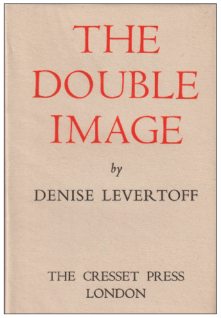


333 **LEONARD | COHEN | Flowers | for | Hitler | MCCLELLAND AND STEWART | LIMITED | TORONTO / MONTREAL**
128pp sewn in four gatherings bound with plain endleaves in filled black linen gilt-stamped along spine, with illustrated jacket; 217 × 140 × 17 mm.
COPYRIGHT PAGE *"© Copyright | Leonard Cohen, 1964 | … | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | Design: F. Newfeld | printed and bound | in England by | Hazell Watson & Viney Ltd".*
ASSOCIATION COPY *ex-libris Montreal poet Sheila Tessler with her signature in blue ink on ffe.*
Cloth issue of the author's controversial third collection of poetry, issued 31 October 1964 (AF26664). A tight clean copy in an intact jacket with light foxing on the underside.
NOTE *work by Sheila Tessler appears in Gronk series 2 number 1 (1972).*

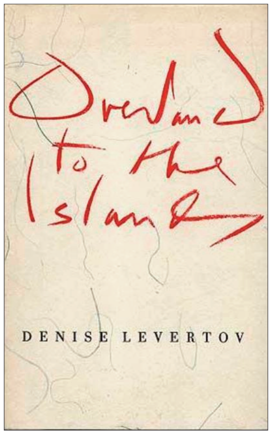
12 | *Series 3.3 | 28 November 1959 | Priscilla Denise Levertov*

334 **THE DOUBLE | IMAGE | BY | DENISE LEVERTOFF | LONDON | THE CRESSET PRESS | MCMXLVI**
48pp (last leaf blank); sewn in six gatherings bound with plain endleaves in natural linen gilt-stamped along spine & face, in a letterpress jacket (5/– net on flap); 180 × 124 × 9 mm.
COPYRIGHT PAGE *"First published in Great Britain in 1946 by | The Cresset Press Ltd, 11 Fitzroy Square, London W1 | Printed in Great Britain by | Robert MacLehose and Co Ltd, The University Press, Glasgow".*
The author's first book, a collection of 35 poems; issued 2 December 1946 in an undisclosed edition of as many as 750 copies. As new (WorldCat tracing 108 copies).

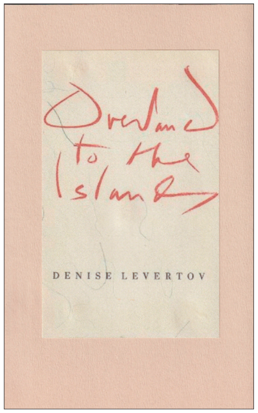
NOTE *one of a number of unsold copies retained by the poet. The source for the limitation figure was her husband Mitchell Goodman, who also noted in 1987 that it was rumoured "the publisher had scrapped a large number of copies that had been damaged while in storage". It would seem likelier however that a first book of poetry printed so soon after the war – particularly as rations on paper were yet in effect in England – might have been produced in an edition closer to 350 or 500 copies.*

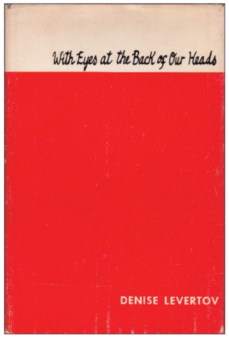


335 **OVERLAND | TO THE | ISLANDS | DENISE LEVERTOV | JONATHAN WILLIAMS • PUBLISHER | HIGHLANDS 1958**
[52pp] sewn in four gatherings bound with plain endleaves in unprinted card covers, with an unprinted custom-made deckled Byronic jacket with cover fixative; 246 × 152 × 6 mm. Text stock is off-white Byronic, with the terminal leaves pasted down to the covers (bulking the collation to 56pp).
COPYRIGHT PAGE *"copyright 1958 by Denise Levertov".*
COLOPHON *"Author's Edition of 50 by | Heritage Printers, Charlotte, North Carolina | spring 1958 | designed & published by | Jonathan Williams, Highlands, North Carolina, | as Jargon 19".*
Author's issue of her fourth book, published in an aggregate edition of 500 copies of which 450 constitute the trade issue; with an uncredited frontis illustration by Albert Kresch. As new (WorldCat tracing 107 copies overall of which 10 appear to be author's issues).
NOTE *printed on rice paper, the trade jacket bears a title calligraphed by Jonathan Williams; while the jacket for the author's issue is typographic on marbled stock. It appears there may have been a shortage of the latter jacket, as copies of the author's issue are encountered either without it or inscribed within (instead of on the jacket flap, as called for in the issue). Gary Lepper notes that this issue wasn't signed until 1964 (*A Bibliographical Introduction to Seventy-five Modern American Authors, *1976: Serendipity Books, p273); WorldCat concurring in one of its seven entries for this title: "Author's edition of 50 copies, signed, Spring 1964…". The jacket also bears a note by Robert Duncan. Originally lacking the jacket, this previously unowned copy includes a custom-made jacket on pale pink Byronic with deckled fore-edge & an inkjet facsimile of the trade cover image, tipped on.*

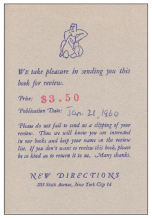


336 **DENISE LEVERTOV | With | eyes | at the | back | of our | heads | A NEW DIRECTIONS BOOK**
[80pp]: [vi], 74; sewn in five gatherings bound with plain endleaves in teal linen gilt-stamped along spine, with jacket ($3.50 on flap); 235 × 158 × 13 mm.
COPYRIGHT PAGE *"© 1958, 1959 by Denise Levertov Goodman | Library of Congress Catalog Card No: 59-15020 | … | New Directions Books are published by | James Laughlin at Norfolk, Connecticut | New York Office – 333 Sixth Avenue (14)".*
REVIEW COPY *with printed review slip laid in giving date of publication as 21 January 1960.*
ASSOCIATION COPY *ex-libris Raymond Souster.*
The author's fifth book & first from her regular publisher, produced on laid paper at the Walpole Printing Office, Mt Vernon, shortly after her Contact reading, in an edition of 1010 copies [WILSON A5]. *A nice copy with a small stain at foot of two leaves (pp35–8).*





NOTE *60 paid admissions totalled $30 against $27.10 expenditures for printing, chairs, stationery, stamps & the author's dinner ($3). The Acknowledgments cite both* Contact *&* Combustion. *According to the publisher's account, it appeared "1/12/1960 ['A List of the Books Published by New Directions, 1936–1963' in* A New Directions Reader, *1964, p231]" – likely a transposed typo.*


NEW DIRECTIONS

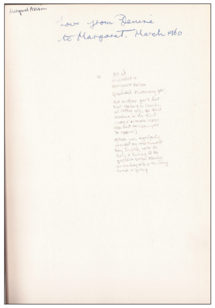
We take pleasure in sending you this book for review.

Price: $3.50

Publication Date: Jan. 21, 1960

Please do not fail to send us a clipping of your review. Thus we will know you are interested in our books and keep your name on the review list. If you don't want to review this book, please be so kind as to return it to us. Many thanks.

NEW DIRECTIONS
333 Sixth Avenue, New York City 14

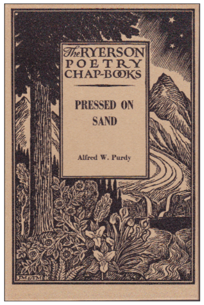


Margaret Avison

Love from Denise
to Margaret. March 1960

337 **DENISE LEVERTOV | With | eyes | at the | back | of our | heads | A NEW DIRECTIONS BOOK**
[80pp]: [vi], 74; sewn in five gatherings bound with plain endleaves in teal linen gilt-stamped along spine, with a price-clipped jacket; 235 × 158 × 13 mm.
COPYRIGHT PAGE *"© 1958, 1959 by Denise Levertov Goodman | Library of Congress Catalog Card No: 59-15020 | … | New Directions Books are published by | James Laughlin at Norfolk, Connecticut | New York Office – 333 Sixth Avenue (14)".*
PRESENTATION COPY *inscribed ffe in blue ink, "Love from Denise | to Margaret, March 1960".*
ASSOCIATION COPY *ex-libris Margaret Avison with her ink signature at crown of ffe.*
Another copy, clean & tight in a rubbed & torn jacket missing two pieces rear extending onto crown of spine.
NOTE *the jacket was apparently price-clipped by Levertov. Both women were featured in the first series of* Origin, *Levertov in number 17 (winter 1956) & Avison in 20 (winter 1957), the only North American women featured in that series (along with German poet Astrid Clæs). Meeting during her visit to Toronto, they not only became fast friends, Levertov would go on to solicit* The Dumbfounding *for publication, include Avison's work in her seminars at Stanford & contribute the dedicatory poem, 'Cædmon', to* "Lighting up the terrain": The Poetry of Margaret Avison *edited by David Kent (1987: ECW PRESS, pp1/2). "When the fledgling Canada Council gave us money for the Series, we were able to bring some of the best poets in the world to Toronto. I really admired Denise Levertov, who had just appeared through City Lights, so we brought her up in 1960 as our first American reader. Margaret Avison happened to be in the crowd that night and was nearly transformed by her. They became quite close after that, to the point that Levertov published her second book of poems. Margaret eventually gave a reading herself in the Series and was featured in a later issue of Origin [Ray Souster, 'The Heart Still Singing: Raymond Souster at 82', an interview with Tony Tremblay in Studies in Canadian Literature/Études en littérature canadienne vol 27, no 2, 2002, pp183–201]."*

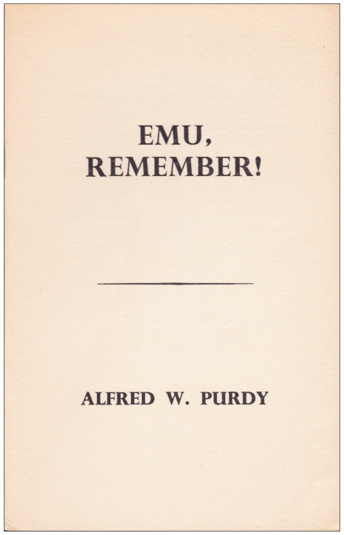
13 | Series 3.4 | 19 December 1959 | Al Purdy



338 **PRESSED ON SAND | By Alfred W. Purdy | RYERSON | Poetry | chapbooks | TORONTO • *The* RYERSON PRESS**
[20pp]: [ii], 18; machine-sewn into endleaves glued to printed boards; 196 × 128 × 7 mm.
COPYRIGHT PAGE *"This is Chap-Book 157 | Of this edition of* Pressed on Sand *by Alfred | W. Purdy two hundred and fifty copies only | have been printed. | Copyright, Canada, 1955, by The Ryerson Press, Toronto. | … | Printed and bound in Canada | by The Ryerson Press, Toronto".*
SIGNED COPY *inscribed ffe in blue ink, "Al Purdy".*
The author's second book (11 years after the first), a collection of 15 poems. As new (WorldCat tracing 50).

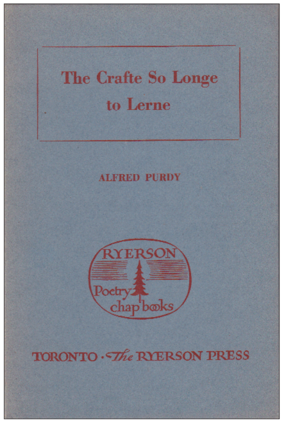
NOTE *the 13th reading attracted 32 paid admissions totalling $16 against $16.25 expenditures for chairs, an extra fee ($3) & Purdy's dinner ($2.75).*

339 **EMU, | REMEMBER! | ALFRED W. PURDY** [from cover]
16pp stitched in letterpress card covers; 213 × 137 mm pamphlet.
COPYRIGHT PAGE *"Fiddlehead Poetry Books are published by the University of New | Brunswick, Fredericton, NB, Canada, to put the works of new | Canadian poets before the public.* Emu, Remember! *is the third | in the series. | … | (Copyright 1956 by the University of New Brunswick, Fredericton, | NB, Canada.)".*
COLOPHON *"Printed in England at the Press of Villiers Publications, Holloway, | London."*
SIGNED COPY *inscribed on first page in black ink, "Al Purdy".*
The author's third collection, 14 poems. Slight bump at lower tip, else as new (WorldCat tracing 67 copies).
NOTE *this copy lacks the author's six corrections.*


EMU,
REMEMBER!

ALFRED W. PURDY

340 **The Crafte So Longe | to Lerne | Alfred Purdy | RYERSON | Poetry | chapbooks | TORONTO • *The* RYERSON PRESS**
[28pp]: [ii], 26; machine-sewn into endleaves glued to printed boards; 197 × 130 × 8 mm.
COPYRIGHT PAGE *"This is Chap-Book 186 | Of this edition of* The Crafte So Long to | Lerne, *by Alfred Purdy two hundred and | fifty copies only have been printed. | Copyright, Canada, 1959, by The Ryerson Press, Toronto. | … | Printed and bound in Canada | by The Ryerson Press, Toronto".*
DEDICATION *"to | Irving Layton and | Milton Acorn".*
The author's fourth book, collecting 22 poems. Spine toned as usual, else fine (WorldCat tracing 55 copies).
NOTE *considerably less common than his earlier Ryerson Chapbook.*

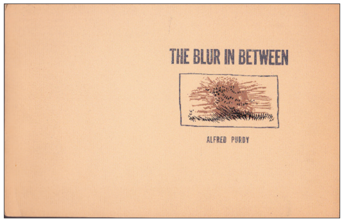

The Crafte So Longe
to Lerne

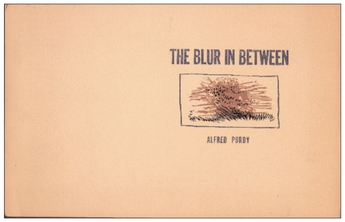
ALFRED PURDY

RYERSON
Poetry
chap books

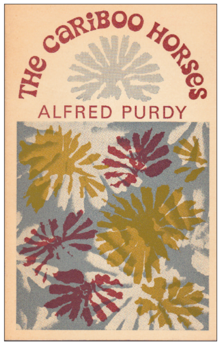
TORONTO · The RYERSON PRESS

341 **THE BLUR IN BETWEEN | Poems 1960–61 by ALFRED PURDY & Illustrated by R.V. ROSEWARNE | EMBLEM BOOKS | TORONTO, CANADA | 1962**
[32pp]: [vi], 26 (last leaf blank); stitched in tan endleaves glued along gutters in an illustrated letterpress jacket with printed flaps; 161 × 251 × 4 mm landscape multiple.
COPYRIGHT PAGE *"This volume is dedicated to Louis Dudek. | Copyright 1962 | Alfred W. Purdy".*
COLOPHON *"This book is published in one edition of 300 | copies. It was designed by R.V. Rosewarne. The | text was hand-set by Axel Harvey in 10 point | Light Gothic leaded with a strip of light card- | board. The book was then hand printed on a | press of the Washington variety by | The | Blue | R | Hand | Press | Ottawa • Canada".*
LOWER FLAP *"Emblem Books of Toronto | The following is a complete list of the poetry chap- | books that have been published by this house: | 1.* Five Poems, *Darly Hine – out of print – | 2.* O Earth Return, *Jay Macpherson | 3.* New Poems, *Dorothy Livesay – out of print – | 4.* The Ledge, *Violet Anderson | 5.* Asylum Poems, *Heather Spears | 6.* In Star and Stalk, *Dorot[h]y Roberts | 7.* Wind in a Rocky Country, *Alden A. Nowlan | 8.* The Blur in Between, *A.W. Purdy | Numbers 7 and 8 were illustrated in colour by R.V. | Rosewarne and hand-printed at The Blue R Press. | Inquiries should be sent to the editor, | Jay Macpherson, | 15 Berryman Street, | Toronto 5, Ontario."*
The author's sixth collection, comprising 18 poems with 9 multicolour linocuts by Robert Rosewarne. About a fine copy with the jacket lightly toned along edges, & the upper staple pulled free of the endleaf.

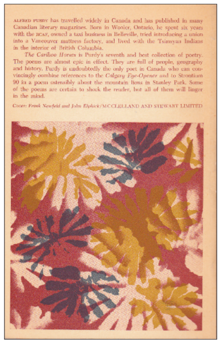

THE BLUR IN BETWEEN
ALFRED PURDY



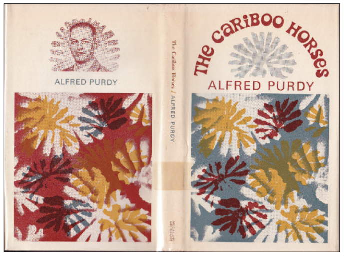
NOTE *the glue in this copy has dried freeing the jacket from the gathering (fairly common to the edition). One of the most beautiful productions of the day, few antiquarian dealers appear to realize that it contains nine original prints printed by the artist himself. Comparable livres d'artistes from the period command considerable sums both in the trade & at auction, based on their recognition as multiples; but for some inexplicable reason, those inclined to discount poetry insist on treating this volume as just another smallpress book of poems, ignoring its significance as a relatively early Canadian private-press work of surpassingly-beautiful art. This copy includes a pencil price inside the lower endleaf, "10/3 | 175E". The book was actually realeased in 1963. Another state including light grey endleaves, bears a pencil alteration to the date on the title-page. All examined jackets have a dropped "h" in the word "Dorothy" on the lower flap. Robert Rosewarne also produced & published an illustrated broadside of the first poem in the book, 'The Old Woman and the Mayflowers', distinct from Emblem Books.*



342 ALFRED PURDY | **The Cariboo Horses** | MCCLELLAND AND STEWART LIMITED / TORONTO / MONTREAL [title-spread]
112pp sewn in seven gatherings glued in patterned card covers; 209 × 133 × 8 mm.
COPYRIGHT PAGE *"copyright | © 1965 by Alfred Purdy | … | The Canadian Publishers | McClelland and Stewart Limited / 25 Hollinger Road / Toronto 16 | printed and bound by Harpell's Press Cooperative / Quebec".*
COLOPHON *"cover: Frank Newfeld and John Elphick".*
SIGNED COPY *inscribed half-title in blue ink, "Al Purdy".*
Paper issue of the author's seventh volume & first from a trade publisher, collecting 59 poems. A beautiful unread tight clean copy (WorldCat tracing 147); exceptional thus.
NOTE *winner of the Governor-General's Award. Reprinted in 1972, the book remains elusive. The poem 'Postscript' from* Poems for All the Annettes *appears here in a revised form (without acknowledgement to Contact Press).*

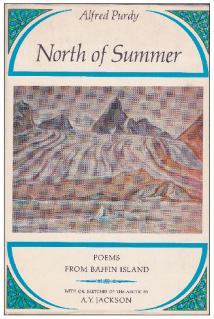


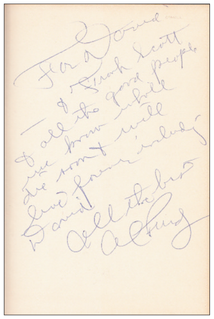
343 ALFRED PURDY | **The Cariboo Horses** | MCCLELLAND AND STEWART LIMITED / TORONTO / MONTREAL [title-spread]
112pp sewn in seven gatherings bound with plain endleaves in patterned white boards, embossed light grey on covers & light brown on spine, with patterned jacket; 216 × 142 × 15 mm.
COPYRIGHT PAGE *"copyright | © 1965 by Alfred Purdy | … | The Canadian Publishers | McClelland and Stewart Limited / 25 Hollinger Road / Toronto 16 | printed and bound by Harpell's Press Cooperative / Quebec".*
COLOPHON *"Jacket Design: Frank Newfeld and John Elphick".*
Hardcover issue of the author's award-winning seventh volume, collecting 59 poems. A tight clean lovely copy in a bright jacket with a thumbnail puncture along the upper joint & the ghost of a spine label (presumably from a private source, as there are no library marks, stamps or erasures in the book).
NOTE *one of the scarcest Governor-Generals' Award-winning hardcovers, it features an uncredited photo of the author rear (not present in the paperback).*



344 *North of Summer* | POEMS FROM BAFFIN ISLAND | *Alfred Purdy* | WITH OIL SKETCHES OF | THE ARCTIC BY | *A.Y. Jackson* | MCCLELLAND AND STEWART | LIMITED / TORONTO MONTREAL

[80pp, 4 plate leaves] foliated [1]–[8], [8pp plates], [17]–[88]; sewn in five gatherings bound with plain endleaves in grey boards printed blue along spine & cover, in a price-clipped illustrated jacket; 258 × 173 × 12 mm.
COPYRIGHT PAGE *"© 1967 by McClelland and Stewart Limited | all rights reserved | The Canadian Publishers | McClelland and Stewart Limited | 25 Hollinger Road, Toronto 16 | printed and bound in Canada".*
DEDICATION *"to: | Frank Scott".*
PRESENTATION COPY *inscribed ffe in blue ink, "For David | – & Frank Scott | & all the good people | we know who'll | die soon & will | live forever including | David | all the best | Al Purdy". Ex-libris, David Donnell.*
The author's eighth book, issued only in hardcover. A tight clean lovely association copy between two Governor-General's Award-winning poets.
NOTE *Scott wouldn't die until 1985, Donnell in 2020 (Al, 20 years earlier). The paintings were done in 1965, the same year the poet visited Baffin Island. Purdy was not unknown for eccentric inscriptions.*



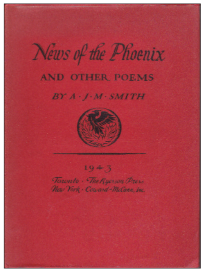

For David
– & Frank Scott
& all the good people
we know who'll
die soon & will
live forever including
David
all the best
Al Purdy

1960

14 | *Series 3.5* | *23 January 1960* | *A.J.M. Smith*

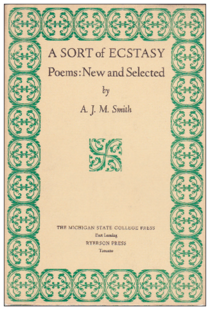
345 *News of the Phoenix* | AND OTHER POEMS | BY A.J.M. SMITH | 1943 | *Toronto • The Ryerson Press* | *New York • Coward-McCann, Inc*

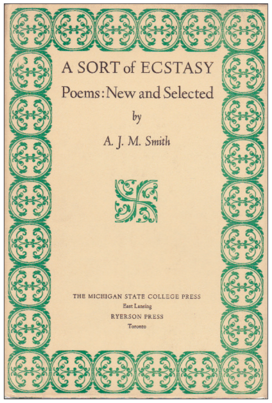
[52pp]: [viii], 44 (last leaf blank); sewn in three gatherings bound with plain endleaves in red boards embossed black on spine & cover, with matching jacket; 212 × 160 × 12 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1943, by | The Ryerson Press, Toronto | … | Published, September, 1943 | Designed by Thoreau MacDonald | … | printed and bound in Canada | by The Ryerson Press, Toronto".*
Canadian issue of the author's first volume of poetry, a collection of 39 poems, published in an edition of 500 copies, November 1943 at $1.50 [DARLING A3]. *The third title in Ryerson's Library of Modern Canadian Poets. A lovely copy (WorldCat locating 109).*
NOTE *two poems incorporating "Christian epithets" were omitted by editor Lorne Pierce, 'Ballade un peu banale' & 'Between Two Wars'. Sheets for the 300 American copies arrived too late for Coward-McCann to issue their edition before February 1944. Winner of the seventh Governor General's Award for Poetry, 1943.*



346 A SORT OF ECSTASY | Poems: New and Selected | by | A.J.M. SMITH | THE MICHIGAN STATE COLLEGE PRESS | East Lansing | THE RYERSON PRESS | Toronto

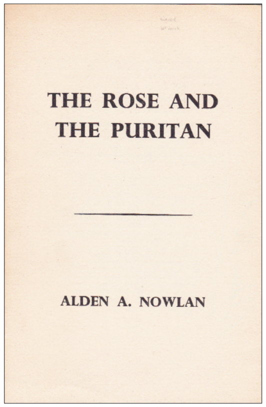
[64pp]: [viii], 56; sewn in four gatherings bound with plain endleaves in cloth-backed patterned boards, with matching price-clipped jacket; 235 × 160 × 10 mm.
COPYRIGHT PAGE *"copyright 1954 | The Michigan State College Press | East Lansing, Michigan | … | Published simultaneously in Canada by The Ryerson Press, Toronto | Manufactured in the United States of America".*



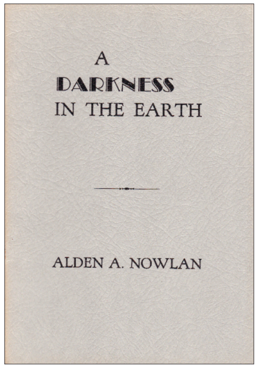


The Canadian issue presumably, of the author's third volume of poetry, collecting 36 poems. Produced in a total edition of 1000 copies: 500 issued in Canada at $3.50 (August 1954) & 500 in the US at $2.50 (October 1954) [DARLING A9]. *As new (WorldCat locating 119 copies).*
NOTE *including one of the rejected poems from* News of the Phœnix, *'Between Two Wars', retitled 'Political Intelligence' (p53). Smith's reading drew 82 who paid admission ($41) & bought books netting the organizers $2.20 in commissions, against expenditures of $14.75 for chairs & the author's meal ($2).*

15 | *Series 3.6* | *20 February 1960* | *Alden Nowlan*



347 **THE ROSE AND | THE PURITAN | ALDEN A. NOWLAN** [from cover]
16pp stitched in letterpress card covers; 214 × 138 mm pamphlet.
COPYRIGHT PAGE *"Fiddlehead Poetry Books are published by the University of New | Brunswick, Fredericton, NB, Canada, to put the works of new | Canadian poets before the public.* The Rose and the Puritan *is | the fourth in the series. | … | (Copyright 1958 by the University of New Brunswick, Fredericton, | NB, Canada.)".*
COLOPHON *"Printed at the Press of Villiers Publications | Ingestre Road, London, NW5, England".*
SIGNED COPY *inscribed vertically inside cover in blue ink, "Alden Nowlan".*
The author's first volume of poetry, collecting 16 poems. A clean lovely copy (WorldCat tracing 58).
NOTE *Delta & Combustion are included among the Acknowledgments. Nowlan's reading drew 34 paid admissions ($17) against $24 in expenditures for chairs, stamps & a party ($4). A blizzard in New Brunswick delayed his arrival until ten minutes before the event. Souster had only recently met him in Fredericton. "I was always strong on Alden. Shortly before we published his book with Contact Press, I had been invited by Des Pacey to read at UNB's Convocation, so Lia and I went to Fredericton. (He got me a couple of hundred dollars for that, a lot of money, so we went.) There was a nice reception at Des's house beforehand, and Des's wife made one of her 'tremendous trifles.' It was well-laced with wine and accompanied by still more home-brew. There was a large audience for the reading, but I was feeling pretty good when I got there. The wine had dissipated my nervousness, and so it went off well. At the end, someone requested that I read my infamous poem 'Fredericton.' It wasn't very complimentary of the place, but I suppose they wanted to show me that they could take it. Some took it better than others. After the reading, a fellow came up to me and said 'I'm Alden Nowlan, I've driven all the way from Hartland to meet you. I've never met a poet before.' We talked that night and from then on we kept in touch. He felt isolated in Hartland, I guess [Raymond Souster interviewed by Anthony Tremblay in 'The Heart Still Singing: Raymond Souster at 82' in Studies in Canadian Literature/Études en littérature canadienne VOL 27 NO 2 (2002) edited by John C. Ball, University of New Brunswick, Fredericton, pp183–201]." Nowlan's poem, 'A Mug's Game' recounts his experience at the party following his Contact reading – Delta (Canada) 21, May 1963, p32.*



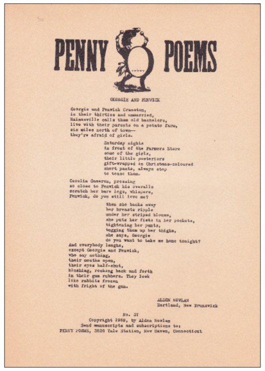
348 **A DARKNESS IN THE EARTH | ALDEN A. NOWLAN | HEARSE PRESS 50¢**
[16pp] stitched in letterpress crazed card covers; 204 × 142 mm pamphlet.
COPYRIGHT PAGE *"Hearse Chapbooks are edited by E.V. Griffith | and published by Hearse: A Vehicle Used to Convey | the Dead, 3118 K Street, Eureka, California. Distributed | through Hennypenny Press, Box 370, Redondo Beach, | California. This is the sixth Chapbook in the series."*

The author's undated second book, a collection of 14 poems linotyped & letterpressed in Eureka, April 1959, in a presumed edition of 100–125 copies (WorldCat tracing 24). A very nice copy, toned lightly along spine.
NOTE *Griffith issued 18 Hearse Chapbooks (1958–70) the most famous of which is Charles Bukowski's first book* Flower, Fist and Bestial Wail *(November 1960, 200 copies). His was the fifth Chapbook, showing that they weren't all completed in order. Hearse magazine ran 17 numbers (1957–72) with the first issue featuring poems by both Dudek & Souster; Nowlan had work in the second & third issues. Having moved to California with his family in 1935, Minnesota-born Ernest Victor Griffith (1927–2003) began editing little magazines after his stint in the army. His distributor, Hennypenny Press, was run by James & Virginia Singer (600 miles south), publishers of Emergent (5 issues, no #4, 1957/8), its fifth number – their second broadside portfolio – featuring Nowlan's first separate publication,* Beginning with Myself: A City *(1958), one of seven constituent broadsides handprinted in editions of 108 copies. They would soon move east to Lanham, Maryland, & begin publishing under a new imprint, Goosetree Press, the one gracing Souster's pamphlet,* 12 New Poems *(1964). Griffith's insightful memoir, 'Poetry Now & Then', appears in* Green Isle in the Sea: An Informal History of the Alternative Press, 1960–85 *edited by Diane Kruchow & Curt Johnson, 1986: December Press, pp137–45. Hearse, divided into two series (1957–61 & 1969–72), gave way to Griffith's tabloid, Poetry Now (1973).*

349 **PENNY POEMS | GEORGIE AND FENWICK | … | ALDEN NOWLAN | Hartland, New Brunswick | No 57**
[2pp] newsprint leaf; 255 × 178 mm broadside.
COLOPHON *"Copyright 1959, by Alden Nowlan | Send manuscripts and subscriptions to:* | PENNY POEMS, *2826 Yale Station, New Haven, Connecticut".*
The author's little-known fourth separate publication. Nice.
NOTE *the Penny Poems series was founded spring 1959 by Yale graduate students Alan Shavzin, Donald Mull & Lewis Lipsitz who undertook to produce poems daily for sale at a penny apiece.*

350 **PENNY POEMS | COUSINS | … | ALDEN NOWLAN | Hartland, New Brunswick | No 73**
[2pp] newsprint leaf; 254 × 179 mm broadside.
COLOPHON *"Copyright 1959, by Alden Nowlan | Send manuscripts and subscriptions to:* | PENNY POEMS, *2826 Yale Station, New Haven, Connecticut".*
The author's little-known fifth separate publication. Lovely.
NOTE *published by Alan Shavzin, Donald Mull & Lewis Lipsitz.*

351 **WIND IN A ROCKY COUNTRY | ALDEN A. NOWLAN | AN EMBLEM BOOK | TORONTO, CANADA | 1960**
[32pp] stitched then glued into letterpress card covers with printed flaps & yapp fore-edges; 234 × 165 × 3 mm.
COPYRIGHT PAGE *"Copyright, 1960, | Alden A. Nowlan".*
COLOPHON *"This volume was designed and illustrated for Emblem Books | by Robert V. Rosewarne and has been hand printed in an edition | of 300 copies at the | R | Press | Ottawa – Canada".*


PENNY POEMS

GEORGIE AND FENWICK

Georgie and Fenwick Cranston,
in their thirties and unmarried,
Hainesville calls them old bachelors,
live with their parents on a potato farm,
six miles north of town—
they're afraid of girls.

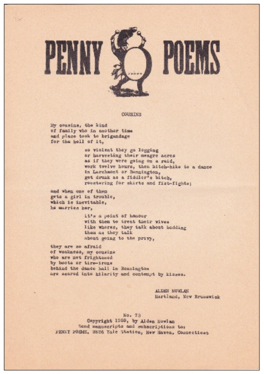
Saturday nights
in front of the Farmers Store
some of the girls,
their little posteriors
gift-wrapped in Christmas-coloured
short pants, always stop
to tease them.

Cecelia Cameron, pressing
so close to Fenwick his overalls
scratch her bare legs, whispers,
Fenwick, do you still love me?

When she backs away
her breasts ripple
under her striped blouse,
she puts her fists in her pockets,
tightening her pants,
tugging them up her thighs,
she says, Georgie
do you want to take me home tonight?
And everybody laughs,
except Georgie and Fenwick,
who say nothing,
their mouths open,
their eyes half-shut,
blushing, rocking back and forth
in their gum rubbers. They look
like rabbits frozen
with fright of the gun.

ALDEN NOWLAN
Hartland, New Brunswick

No. 57
Copyright 1959, by Alden Nowlan
Send manuscripts and subscriptions to:
PENNY POEMS, 2826 Yale Station, New Haven, Connecticut


PENNY POEMS

COUSINS

My cousins, the kind
of family who in another time
and place took to brigandage
for the hell of it,

so violent they go logging
or harvesting their meagre acres
as if they were going on a raid,
work twelve hours, then hitch-hike to a dance
in Larchmont or Bennington,
get drunk as a fiddler's bitch,
roostering for skirts and fist-fights;

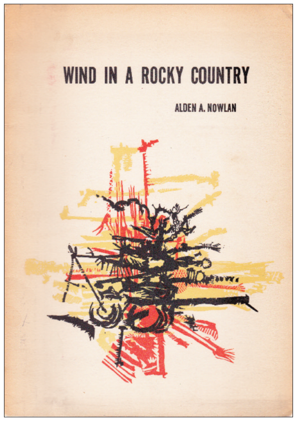
and when one of them
gets a girl in trouble,
which is inevitable,
he marries her,

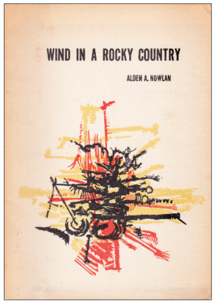
it's a point of honour
with them to treat their wives
like whores, they talk about bedding
them as they talk
about going to the privy,

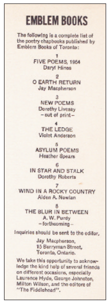
they are so afraid
of weakness, my cousins
who are not frightened
by boots or tire-irons
behind the dance hall in Bennington
are scared into hilarity and contempt by kisses.

ALDEN NOWLAN
Hartland, New Brunswick

No. 73
Copyright 1959, by Alden Nowlan
Send manuscripts and subscriptions to:
PENNY POEMS, 2826 Yale Station, New Haven, Connecticut







EMBLEM BOOKS

The following is a complete list of the poetry chapbooks published by Emblem Books of Toronto:

1
FIVE POEMS, 1954
Daryl Hine

2
O EARTH RETURN
Jay Macpherson

3
NEW POEMS
Dorothy Livesay
– out of print –

4
THE LEDGE
Violet Anderson

5
ASYLUM POEMS
Heather Spears

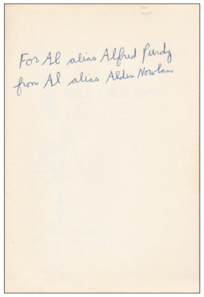
6
IN STAR AND STALK
Dorothy Roberts

7
WIND IN A ROCKY COUNTRY
Alden A. Nowlan

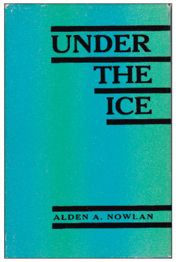
8
THE BLUR IN BETWEEN
A. W. Purdy
– forthcoming –

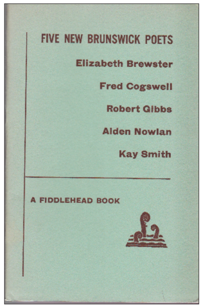
Inquiries should be sent to the editor,
Jay Macpherson,
15 Berryman Street,
Toronto, Ontario.

We take this opportunity to acknowledge the kind help of several friends on different occasions, especially Laurence Hyde, George Johnston, Milton Wilson, and the editors of "The Fiddlehead".



For Al alias Alfred Purdy
from Al alias Alden Nowlan





PRESENTATION COPY *inscribed second fly in blue ink, "For Al alias Alfred Purdy | from Al alias Alden Nowlan". The author's fourth & most beautiful volume, collecting 16 poems with six multicolour linocut prints hand-pulled by the artist & printer. A signal association copy between the authors of the last two Emblem titles & the only two books printed by Robert Rosewarne & Frances Jones (WorldCat locates 38 copies).*

NOTE *handset in Lanston Light Gothic with Franklin Gothic Condensed display & printed on deckled rag Byronic Text on their recently-acquired Taylor-Washington press (late of the Westport Mirror); one of the most arresting livres d'artistes in Canadian art. Includes the Penny Poem 'Summer' & the indelible 'God Sour the Milk of the Knacking Wench'. Robert Victor Rosewarne (1925 – 2 January 1974) married Frances Martha Jones of Smiths Falls, 10 October 1959. Their Queen Street studio in Ottawa (at Lyon, over the legendary Studio Club) was a hub of activity for poets & artists until a fire destroyed the place, May 1965. Apart from the two books, Bob & Fran produced innumerable cards, posters & prints, while he also designed a book by typewriter for William Hawkins in 1966 & the one-shot little-mag, Something Else (1963). Bob later became Head of Exhibitions & Extension Services at the Public Archives of Canada before dying prematurely at 48. Despite the date on the title-page (1960), Nowlan's next book,* Under the Ice *(1961) is listed as "published" on the upper flap of* Wind in a Rocky Country.

352 Under the Ice | ALDEN NOWLAN | THE RYERSON PRESS – TORONTO

[56pp]: xii, 44; sewn in three gatherings bound with plain endleaves in filled blue linen gilt-stamped along spine, with jacket; 190 × 127 × 10 mm.

COPYRIGHT PAGE *"Copyright, Canada, 1961, by | The Ryerson Press, Toronto | … | Published, 1961 | … | This book is published with assistance from the | Lorne Pierce Fund for Canadian Literature | established by The Ryerson Press | printed and bound in Canada | by The Ryerson Press, Toronto".*

REVIEW COPY *with paperclip impression on jacket, lacking the slip.*

The author's fourth volume of poetry, collecting 83 poems, including four from The Rose and the Puritan, *one from* Wind in a Rocky Country *& the above two Penny Poems. With a few tiny marginal reviewer's marks in pencil. A nice copy with very slight wear to jacket (WorldCat locating 48 copies).*

NOTE *Nowlan was also the author of Penny Poem 116 (1960), variously titled 'Poem' or 'Summer' – "It's summer yet, but still the cold…"– here reprinted on page 42 as 'Poem'.*

353 FIVE NEW BRUNSWICK POETS | *Elizabeth Brewster | Fred Cogswell | Robert Gibbs | Alden Nowlan | Kay Smith*

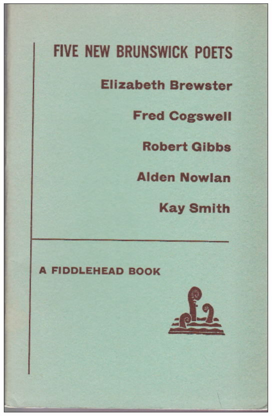
64pp stitched in letterpress card covers; ; 216 × 141 × 5 mm.

COPYRIGHT PAGE *"five hundred copies of this book only | are published by The Fiddlehead, | Department of English, University of | New Brunswick, Fredericton, NB, | Canada."*

COLOPHON *"Printed at the Press of Villiers Publications Ltd | Ingestre Road, London, NW5, England".*

An undated anthology including 15 poems by Nowlan, issued in 1962. Minor bump at crown of spine rear, else a lovely copy (WorldCat tracing 49).

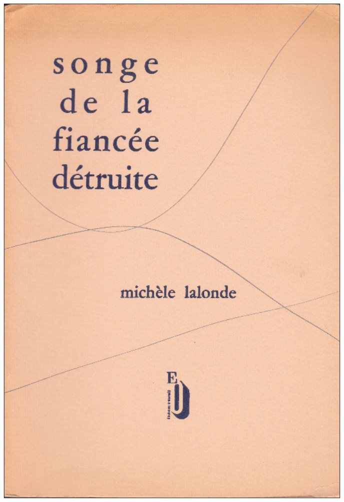
NOTE *also notable as the second collection by Kay Smith, 12 poems – eleven years after her first,* Footnote to the Lord's Prayer *(1951: First Statement Press). "In the Contact reading series, Ray was assisted by two other poets,* *Kenneth McRobbie and Peter Miller (who wrote a moving poem called 'The Prevention of Stacy Miller' that I have never understood yet quite loved). I assisted Ray in running a later series of readings, which acted as a focal point for the city's writers as well as a venue for visiting readers (among them Charles Olson and Robert Creeley). Margaret Avison and Jay Macpherson might be readers or audience members. Alden Nowlan took the train all the way from Hartland, New Brunswick, to give his first public poetry reading. The train was late, so when he arrived at the Greenwich Gallery, he found that a local poet was pinch-hitting for him. Alden took a seat in the audience, rather than disturb the substitute reader, before being recognized and urged to continue the reading, to the delight of the attentive audience [John Robert Colombo,* The Notebooks, *p1780].*"



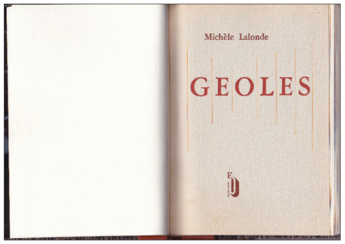
FIVE NEW BRUNSWICK POETS
Elizabeth Brewster
Fred Cogswell
Robert Gibbs
Alden Nowlan
Kay Smith
A FIDDLEHEAD BOOK

16.1 | *Series 3.7 | 26 March 1960 | Michèle Lalonde*

354 **songe | de la | fiancée | détruite | michèle lalonde | éditions d'orphée**
52pp (last leaf blank); sewn in four gatherings glued in letterpress card covers; 229 × 157 × 6 mm.
COPYRIGHT PAGE *"Copyright par Michèle Lalonde".*
COLOPHON *"Achevé d'écrire au printemps de l'année 1957, |* Songe de la Fiancée détruite *fut créé au mois | de mai de l'année suivante, sur le réseau | français de Radio-Canada, selon une réalisation | de Jean-Guy Pilon. Une partition originale | spécialement conçue pour le poème par madame | Ginette Martenot, aux ondes Martenot faisait | également partie de cette présentation. | La présente édition a été tirée a 325 exem- | plaires, dont 300 exemplaires sur papier coquille | numérotés à la main de 1 à 300, et 25 exem- | plaires sur papier ivoire marqués sous presse | de A à Y. Ces exemplaires constituent l'édition | originale. | Achevé d'imprimer dans les ateliers des éditions | d'Orphée, à Montréal le 29 juin 1958. | Exemplaire No ["252" in blue ink]".*
Trade issue of the author's first book, Dream of the Bride Destroyed, *with her 2pp Preface, printed 29 June 1958 by André Goulet in an edition of 300 copies thus (from a total edition of 325). Comprising a radio-drama in verse, subtitled "poème polyphonique", broadcast on CBC Radio with piano accompaniment by Ginette Martenot. A near fine copy with a small corner crease to cover (WorldCat tracing 32 copies).*
NOTE *"I remember spending hours on end watching André Goulet – a terrific editor but a terrifyingly bad businessman – working on his linotype, collecting [sic] galleys & pondering so lovingly over every line & comma. Nowadays things are a bit different. You seldom have the chance to entrust another artist with your manuscript, you merely send it to the press [Michèle Lalonde interviewed by D.G. Jones, Ellipse 3, spring 1970, p33]." Readings by Lalonde & Hénault were advertised as forthcoming 19 March, on the fliers produced for the A.J.M. Smith (23 January) & Alden Nowlan (20 February) readings. Of the 36 in attendance on the 26th, 29 paid admission ($14.50) against $24 in expenditures for chairs, stamps, phonecalls to F.R. Scott ($4.60) & entertainment ($4). Following the release of the seventh issue of Jean-Guy Pilon's journal, Liberté 60 (janvier/février 1960), Michèle Lalonde had become the seventh member of the editorial board; issue number 8 (mars/avril) featuring 'Six poètes canadiens de langue Anglaise' translated by Georges Cartier. The three male poets were Contact editors, Louis Dudek, Irving Layton & Raymond Souster; the three females, Jay Macpherson, Anne Marriott & P.K. Page. Judging from the financial record of this reading, it appears that Frank Scott may have recommended the readers; while Lalonde's reply to Souster following the event, indicates that Kenneth McRobbie oversaw the details. Souster*

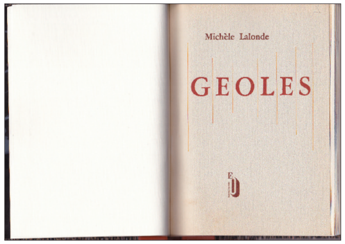


songe
de la
fiancée
détruite
michèle lalonde



Michèle Lalonde
GEOLES

had written enlisting Lalonde's help in recommending French candidates for the coming season (30 May 1960), her rejoinder including a list of 15 possibilities (17 June): Maurice Beaulieu, Georges Cartier, Jean-Paul Filion, Claude Fournier, Guy Fournier, Roland Giguère, Jacques Godbout, Paul-Marie Lapointe, Wilfrid Lemoine, Jean-Guy Pilon, Yves Préfontaine, Diane Pelletier-Spiecker, Michèline Sainte-Marie, Fernand Ouellette & Michel Van Schendel (with Giguère & Pilon starred). Ray wrote back to confirm funding for the event scheduled for 25 March 1961 (2 October 1960) & somewhat impatiently again having not heard back (5 February 1961). Of the two poets who ultimately read – Jacques Godbout & Yves Préfontaine – the former was also one of Lalonde's Liberté 60 coeditors & Jean-Guy Pilon's successor as editor of the journal with issue 11 (septembre/octobre 1960), when she was named Rédactrice en chef (editor-in-chief of the editorial board).



355 **Michèle Lalonde | geoles | Orphée**

[54pp] last two leaves blank; sewn in four gatherings glued in letterpress card covers, subsequently handbound with four linen-textured free endleaves front & back, into duplex marbled endleaves securing quarter-leather marbled boards, gilt-tooled on covers & along spine with gilt titling; 212 × 155 × 13 mm.

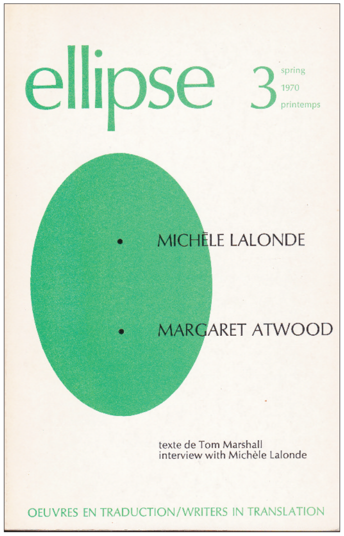
COPYRIGHT PAGE *"Tous droits de reproduction, de traduction et d'adaptation | réservés pour tous pays. | Copyright 1959 by les éditions d'Orphée".*

COLOPHON *"Geôles, poèmes de Michèle Lalonde, | a été achevé d'imprimer aux ateliers | d'Orphée, à Montréal le 26 février | 1959. | Il en a été tiré 300 exemplaires sur | zéphyr coquille dont 10 exemplaires | hors commerce et réservés à l'auteur, | 15 exemplaires de presse numérotés | sous presse de 1 à 15 et 275 exemplaires | numérotés sous presse de 1 à 275. | Exemplaire | No 242".*

BINDER'S TICKET *printed blue label affixed at the foot of the penultimate free endleaf, "Louis Grypinich, relieur | 618 rue Saint-Angelique Nord | Joliette (Quebec) | J6E 5S3".*

The author's second book, handprinted brick-red & black throughout; rebound without the lower cover. As new otherwise; uncommon, apart from the unique treatment (WorldCat tracing 24 copies).

NOTE *"The language of* Geôles *was directly influenced by Québec writers. I was under the spell of Anne Hébert & Saint-Denys Garneau at the time. The latter I discovered when I was sixteen.…Garneau was no fun. I worshipped him, though. I drank from that chalice of sorrowful thoughts until the very last word ('Le suicide de Mouchette') [Michèle Lalonde interviewed by D.G. Jones, Ellipse 3, spring 1970, pp34/5]." Secretary-treasurer of Saint-Charles-Borromée (1964–83) & the county municipality of Joliette (1983–9), Louis Grypinich (1922–2020) is one of 64 handbinders whose work is featured in the Bibliothèque et Archives nationales du Québec Heritage Collection of Fine Bindings. Apparently bound during his time in Joliette.*

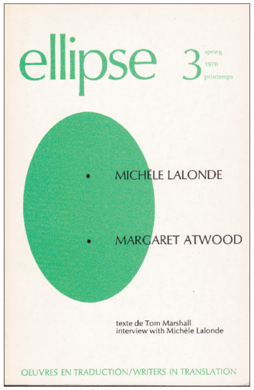


356 **ellipse 3 | spring | 1970 | printemps | MICHÈLE LALONDE | MARGARET ATWOOD | texte de Tom Marshall | interview with Michèle Lalonde | ŒUVRES EN TRADUCTION / WRITERS IN TRANSLATION [from cover]**

88pp perfectbound in printed card covers; 215 × 139 × 6 mm.

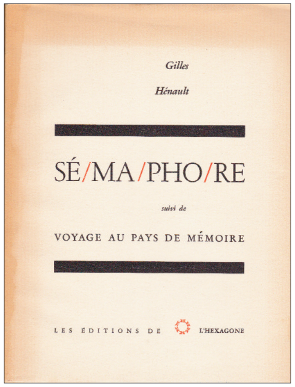
MAST *"Comité de rédaction | Editorial Board | D.G. Jones | Joseph Bonenfant | Richard Giguere | Sheila Fischman | Georges-V. Fournier | Comité de consultation | Consulting Editors | Roch Carrier | John Glassco | Philip Stratford*

| Ellipse est un revue trimestrielle dont le but est de présenter en traduction | l'œuvre d'écrivains français et anglais. | Ellipse is a quarterly review designed to present the work of French and | English writers in translation. | Abonnement annuel: $5.00 / Yearly subscription: $5.00. | Adresser toute correspondence à / Address all correspondence to: | Ellipse, CP 10, Faculté des Arts, Université de Sherbrooke, | Sherbrooke, Québec. | … | Distribuée exclusivement par Editions HMH, Ltée, 380 ouest, rue Craig, | Montréal."
Third issue of Ellipse founded by Doug Jones & his second wife Sheila Fischman (1969). With eight translations from Lalonde (French en face) including Jones's rendering of 'Speak White'; concluding with Ray Souster's poem 'Michèle Lalonde, Reading' (in the Contact Reading Series).
NOTE *the translators include Barbara Belyea, John Glassco, Eldon Grier, Doug Jones & Francis Sparshott. The Acknowledgements remarkably credit* The Circle Game *by Margaret Atwood to "House of Anansi, 1966".*

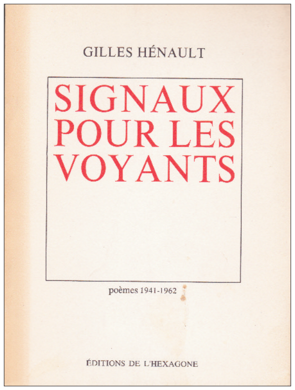

ellipse 3 spring 1970 printemps
MICHÈLE LALONDE
MARGARET ATWOOD
texte de Tom Marshall
interview with Michèle Lalonde
OEUVRES EN TRADUCTION/WRITERS IN TRANSLATION

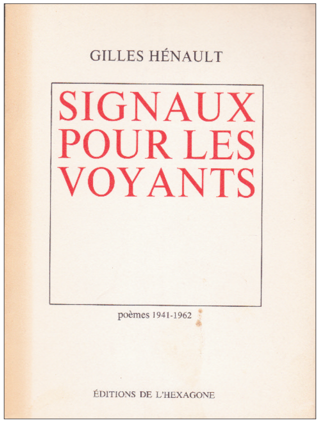
16.2 | *Series 3.7* | *26 March 1960* | *Gilles Hénault*

357 ***Gilles Hénault* | SÉMAPHORE | *suivi de* | VOYAGE AU PAYS DE MÉMOIRE | LES ÉDITIONS DE L'HEXAGONE | Secrétariat: 655, avenue Bloomfield, Montréal 8 | Distribution: Fomac, 1029, Beaver Hall, Montréal**
[80pp]: [iv], 76 (last leaf blank); sewn in four gatherings glued in letterpress jacket with unprinted flaps; 211 × 161 × 7 mm.
COPYRIGHT PAGE *"Tous droits réservés | Copyright by Les Editions de l'Hexagone, Canada, 1962".*
COLOPHON *"Il a été tiré de cet ouvrage | 1200 exemplaires sur papier | Zephir. Ce tirage constitue | l'édition originale. | Achevé d'imprimer sur les | presses de l'atelier Pierre | Guillaume, à Montréal, en | avril 1962, pour les Éditions | de l'Hexagone."*
The author's fifth book, including the poems from his fourth (originally issued in a deluxe limited edition by Erta in 1959). A very good copy with toned covers bearing a tiny bloodstain rear.
NOTE *the cover title reads, "*SÉ/MA/PHO/RE*".*

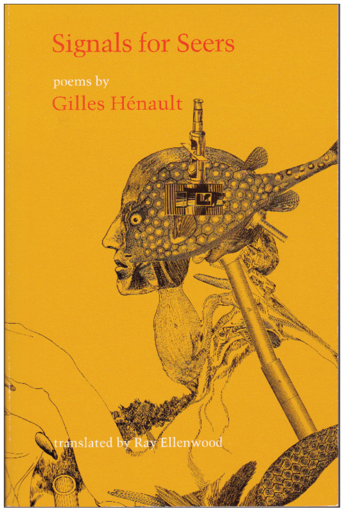

Gilles
Hénault
SÉ/MA/PHO/RE
suivi de
VOYAGE AU PAYS DE MÉMOIRE
LES ÉDITIONS DE L'HEXAGONE

358 **GILLES HÉNAULT | SIGNAUX | POUR LES | VOYANTS | poèmes 1941–1962 | ÉDITIONS DE L'HEXAGONE**
216pp sewn in 14 gatherings glued in card jacket with printed lower flap; 187 × 141 × 15 mm.
COPYRIGHT PAGE *"Le Conseil des Arts du Canada a accordé une | subvention pour aider à la publication de cet | ouvrage. | Tous droits réservés / Copyright 1972 | by Les Editions de l'Hexagone, Ottawa, | Canada. | Dépôt légal / 3e trimestre 1972 / Bibliothèque | nationale du Québec."*
COLOPHON *"Il a été tiré de cet ouvrage composé | en Times corps 11, 3000 exemplaires | sur Rolland Zéphir Antique, des papeteries Rolland Ltée. | La maquette de la couverture est de | Roland Giguère. | Achevé d'imprimer sur les presses | Elite, à Montréal, en septembre | 1972, pour le compte des Éditions | de l'Hexagone, 1247 rue Saint-Denis, | à Montréal, Québec."*
PRESENTATION COPY *with gift plate inside upper cover reading, "Avec les hommages | du | Conseil des Arts du Canada | With the compliments | of the | Canada Council".*


GILLES HÉNAULT
SIGNAUX POUR LES VOYANTS
poèmes 1941-1962
ÉDITIONS DE L'HEXAGONE

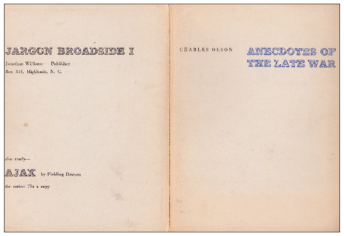


The author's Governor-General's Award-winning collection, the seventh volume in the publishers' Collection Retrospectives series. Spine toned, else tight & clean.
NOTE *a selection from this book appeared in translation by Ray Ellenwood under the title* Signals for Seers *(1988: Exile Editions).*



359 **Signals for Seers | a selection of poems | by | Gilles Hénault | from | *Signaux pour les Voyants* (1972) | and | *À l'Inconnue nue* (1984) | translated by | Ray Ellenwood | Exile Editions • Toronto | 1988**
64pp perfectbound in illustrated card covers ($10.95 rear); 220 × 146 × 5 mm.
COPYRIGHT PAGE "Signaux pour les Voyants, *copyright © Éditions de | l'Hexagone and Gilles Hénault, 1972* | À l'Inconnue nue, *copyright © Éditions Partis Pris and | Gilles Hénault, 1984 | English translation and Afterword, | copyright © Exile Editions and Ray Ellenwood, 1988 | Cover illustration,* The Great Mother, | *by Susana Wald and Ludwig Zeller | Frontispiece,* The Antichrist advises the Pope to | domesticate the Steam Engine, *by Ludwig Zeller. | This edition is published by | Exile Editions Limited, 69 Sullivan Street, | Toronto, Ontario, Canada* M5T 1C2 | *Sales Distribution: | General Publishing Co Ltd | 30 Lesmill Road, Don Mills, | Ontario* M3B 2T6 | … | ISBN *0-920428-64-9".*
First trade volume of translations from Hénault in Canada (preceded by Seven Poems *translated by Jean Beaupré & Gael Turnbull, 1955: privately printed); including 24 poems from the author's Governor-General's Award-winning collection. As new.*
NOTE *illustrated with surrealist collages by Wald & Zeller to emphasize the poet's Surrealist-Communist leanings. Reprinted later in Exile's Pica Series (2000), the original edition remains elusive.*

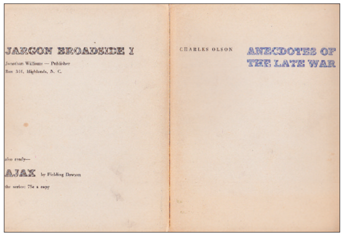
17 | Series 3.8 | 30 April 1960 | Charles Olson



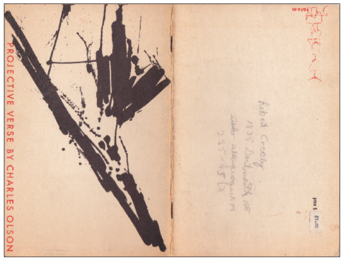
360 **CHARLES OLSON | ANECDOTES OF | THE LATE WAR [from cover]**
[2pp] sheet, folded thrice into six panels & originally tipped into a printed card folder; 539 × 278 mm broadside; 203 × 152 mm (folder).
COLOPHON *"Jargon Broadside 1 | Jonathan Williams – Publisher | Box 344, Highlands, NC".*
Broadside issue of this long poem in eight sections, the author's tenth publication; produced 1955 in an edition of 500 copies [BUTTERICK & GLOVER A10]. *Commonly encountered with glue dried & the broadside loose (as here). Covers dusty, else better than very good.*
NOTE *Charles Olson's reading was advertised as forthcoming 23 April, on the fliers produced for the A.J.M. Smith (23 January) & Alden Nowlan (20 February) readings. There were 43 paid admissions on the 30th ($21.50) against expenditures of $56.05 including a $30 fee to Olson, his dinner ($3), entertainment ($5), chairs, telegrams & paper. Beneath this in the ledger appears a further $10 expenditure for "union fee". The flier for Olson's reading notes that the current exhibition in the gallery featured "contemporary Japanese woodblocks". Olson also appeared on the CBC television program Tabloid, Friday 29 April. He stayed across from the bus depot on Bay Street, at the Ford Hotel, losing his shirt & tie to "robbers in the household dept – who among them cld have had a husband as big as or a neck tie as long as, the bastards: please turn the constabulary loose [Olson to Kenneth McRobbie, 9 June 1960,*

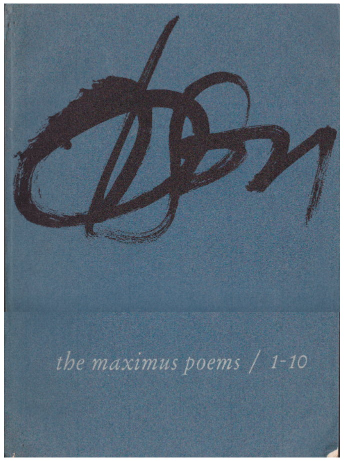
Selected Letters *edited by Ralph Maud, 2000: University of California Press, p278]". Maud notes that Souster & McRobbie spent the day after the reading with Olson, on Toronto Island, resulting in seven short poems enclosed with the letter, entitled 'A Day's Work, for Toronto'. Souster, likewise, memorialized the visit with the poem issued as a broadside for his Harbourfront tribute (17 June 1998), 'Charles Olson at the Ford Hotel'. Hosted by Max Ferguson, Tabloid (March 1953 – September 1960) was broadcast weekdays at 7:00 pm.*

361 **PROJECTIVE VERSE BY CHARLES OLSON** [from cover]
16pp stitched in illustrated card covers ($1.25 sticker rear); 214 × 142 mm pamphlet.
COPYRIGHT PAGE *"copyright 1959 by Le Roi Jones".*
COLOPHON *"layout and printing by Orion | Press & publishing co 489 belmont ave brooklyn 7, ny | published by totem | press | 402 W | 20 St | NY 11".*
ASSOCIATION COPY *inscribed lower cover in pencil, "Robert Creeley | 1835 Dartmouth NE | Albuquerque NM | 255-4592".*
First separate appearance of Olson's legendary field bædeker, originally published in Poetry New York 3 (1950). Fifth of six Totem titles issued independently by LeRoi Jones & Hettie Cohen (1958/9) prior to their arrangement with Ted & Eli Wilentz, publishers of Corinth Books. Covers dusty else very good.
NOTE *lacking the errata slip, this copy bears a typed price sticker rear (over the original $1.00 American price), suggesting either a Canadian, or alternately, later issue. Having resigned from Black Mountain College earlier in the year, Creeley moved from San Francisco to teach at the Albuquerque Academy for Boys, September 1956, residing at 610 Central SE. After tutoring for two years in Guatemala (1959–61) he returned to Albuquerque as visiting lecturer at the University of New Mexico (1961/2) & after his year in Vancouver, as full lecturer (1963–6) residing however in Placitas, 25 miles north of Albuquerque. The hand behind the inscription is almost certainly Victor Coleman's & the period evidently 1961/2. Hettie Cohen (Mrs LeRoi Jones) had been a secretary at the Wilentz Eighth Street Book Shop, leading to ten Totem/Corinth copublications (1960–4). Jonathan Williams, likewise, packed books for the Wilentzes, which also led to the four Jargon/Corinth copublications (1959–64). In his letter to Souster accompanying a submission, Milton Acorn recalled, "you had a part in the development of Projective Verse, as had Irving – I remember that he edited a number of Origin. You brought those ideas to Canada and thus helped in the development of Purdy and myself. As a creative idea PV was absorbed into the Canadian tradition [31 March 1966]." In New York the weekend of 11/2 April 1959, Peter Miller secured orders from Ted Wilentz at the Eighth Street Book Shop for ten copies of Contact Press books: two each of Dudek's* Transparent Sea *&* En Mexico, *the Selected Souster, Miller's* Meditation at Noon, *& Everson's* Lattice for Momos. *He also placed two copies of the same titles with the Scribner Book Store & Gotham Book Mart.*



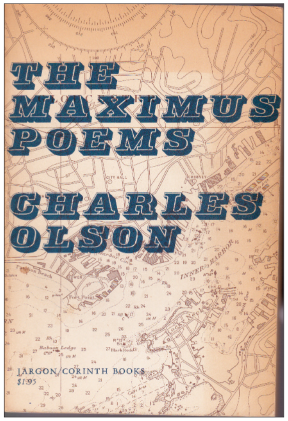
PROJECTIVE VERSE CHARLES OLSON

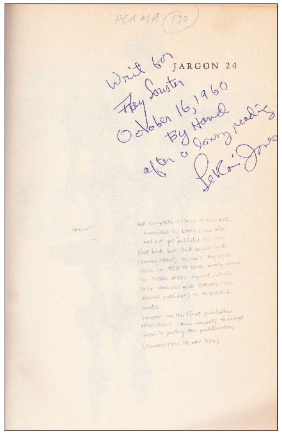




18 | Series 4.1 | 15 October 1960 | LeRoi Jones

362 **THE | MAXIMUS | POEMS | CHARLES | OLSON | JARGON / CORINTH BOOKS | NEW YORK 1960**
[168pp]: [vi], 162; sewn in five gatherings glued in illustrated card covers ($1.95 on face); 227 × 155 × 11 mm.
COPYRIGHT PAGE *"Some of these letters have appeared previously in: | Origin (Boston) | Four Winds (Gloucester) | The Black Mountain Review | Combustion (Toronto) | Prospect (Cambridge) | jabberwock (Edinburgh) | Measure*




JARGON 24

Writ for
Ray Souster
October 16, 1960
By Hand
after a lousy reading
LeRoi Jones

(Boston & San Francisco) | Big Table (Chicago) | & | Yugen (New York) | Copyright © 1960 by Charles Olson | … | Designed & edited by | Jonathan Williams | Jargon Books, | Highlands, North Carolina; | & published in assistance with | Corinth Books, | 32 West 8 Street, | New York 11, NY | Distributed by | The Citadel Press | 222 Fourth Avenue | New York, NY | Printed by Noble Offset Company in the United States of America | from type set by | Dr Cantz'sche Druckerei, Stuttgart-Bad Cannstatt (Letters 2 through 22); and by | Graphic Arts Typographers, New York".

EDITOR'S NOTE *"Parts of* The Maximus Poems *have appeared previously only in small | limited editions. The first ten poems (Olson prefers to call them letters) were pub- | lished in 1953 in Stuttgart.* Letters/11–22 *followed from Stuttgart in 1956. Typog- | raphy and design were by Jonathan Williams, executed by Herr Otto Schluter of Dr. | Cantz'sche Druckerei. The revised first Letter and the rest of the poems of this edition | were set in type by Graphic Arts Typographers of New York.…Of this first complete | edition of* The Maximus Poems *there are, in addition to the regular trade printing, | one hundred and one specially bound copies, of which twenty-six are lettered* A *| through* Z *and signed by the author, and seventy-five copies numbered 1 through 75."*

PRESENTATION COPY *inscribed first page in blue ink, "Writ for | Ray Souster | October 16, 1960 | By Hand | after a lousy reading | LeRoi Jones".*

First trade paperback of the combined Maximus Poems, *issued as Jargon 24 in an edition of 1893 copies thus, from a total edition of 1994* [BUTTERICK & GLOVER A14a; BOUGHN A17a.ii]. *This copy has been trimmed out-of-square, measuring 155 cm across its head & 150 cm at its foot. Covers toned about perimeter, else tight & clean with no creasing to spine.*

NOTE *LeRoi Jones's reading was initially scheduled for 24 September 1960 in Kenneth McRobbie's application for a Canada Council grant (25 June 1960, pp4/5) requesting a total of $130 which included a reading fee of $50, $50 in travel expenses & $30 living expenses (at $15 per day). His first book wouldn't appear until the following year, leaving him without anything to inscribe to his host. However, his contemporaneous collaboration with Corinth, the copublisher of Olson's book, led to the presentation of an early copy of the combined* Maximus Poems *to Souster in consolation – his recent publication of Olson's* Projective Verse *(1959: Totem Press) validating the substitution. Souster was among the earliest publishers apart from Jones himself, to publish LeRoi's poetry, in Combustion 10, May 1959, his ninth acceptance & first outside the US* [DACE C18]. *Three broadsides preceded LeRoi's first book:* April 13 (for Tom), *1959: Penny Poem 30* [DACE C12]; Spring & soforth, *1960: Penny Poem 111* [DACE C26]; *&* The Disguise, *1961: Penny Poem 155* [DACE C43].

363 **YUGEN | 6 | 65¢ [from cover]**

52pp stitched in illustrated card covers; 224 × 139 × 3 mm.

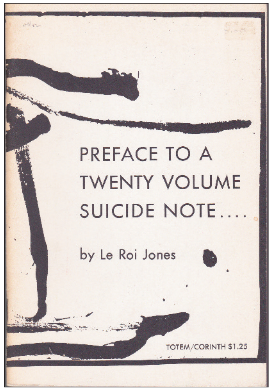
COPYRIGHT PAGE *"Yugen is published quarterly at 402 W 20th St, New York 11 NY | Subscriptions: $2.50 per year, single copies: 65¢. Manuscripts will | not be returned unless accompanied by a stamped, self-addressed en- | velope. Copyright 1960 by LeRoi Jones and Hettie Cohen."*

ENCLOSURE *"available April 15th | Kulchur | a new quarterly | … | 299 West 12th Street | New York City, New York".*

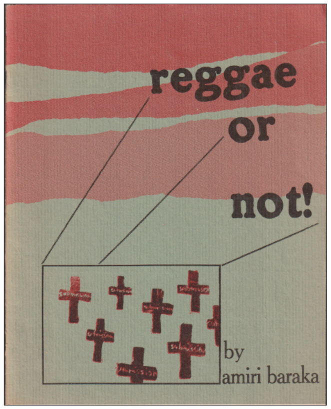
Sixth of eight issues of this iconic little mag, including the first appearance of Rimbaud *by Jack Kerouac together with 'The Distances' & 'Letter, May 2, 1959' from* The Maximus Poems *by Charles Olson. Very good, with mimeo prospectus laid in, as issued.*

NOTE *edited with wife Hettie Cohen (13 March 1958 – 2 December 1962), Yugen ran eight issues* [DACE Ee11]. *Cover by Basil King. Other contributors include Daisy Aldan, Paul Blackburn, Robin Blaser, Ray Bremser, Paul Carroll, Robert Creeley, Edward Dahlberg, Ed Dorn, Larry Eigner, LeRoi Jones, Kenneth Koch, Philip Lamantia, Ron Lœwinsohn, Edward Marshall, Michael McClure, David Meltzer, Frank O'Hara, Rochelle Owens, Hubert Selby Jr, Gary Snyder, Tristan Tzara & David Wang.*

364 **PREFACE TO A | TWENTY VOLUME | SUICIDE NOTE.... | by Le Roi Jones | TOTEM PRESS | *in association with* | CORINTH BOOKS**
48pp stitched in illustrated card covers ($1.25 on face); 200 × 135 × 4 mm.
COPYRIGHT PAGE *"Cover Drawing by Basil King | Copyright © 1961 LeRoi Jones | … | Manufactured in the United States of America".*
Unidentified reprint of Jones's first book of poetry, initially issued 6 September 1961. Covers lightly rubbed else bright & clean.
NOTE *omits the address from the title-page & lower cover present in the first printing; now including ten titles in the list of "Corinth Books | in association with Totem Press/LeRoi Jones: [p48]". Priced $1.25 through the first four printings, it increased to $1.50 with the fifth (11 August 1969). Reprinted 30 January 1964 (second printing), 19 September 1965 (3rd) & 1 May 1968 (4th) at $1.25* [DACE A2].

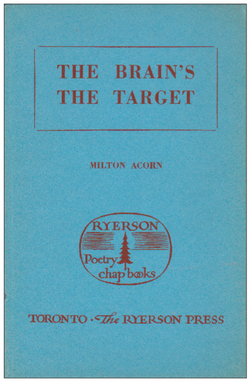


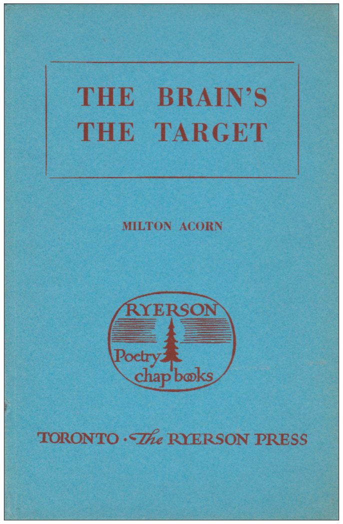
365 **reggæ or not! | poems by amiri baraka | CONTACT II PUBLICATIONS | BOX 451 | BOWLING GREEN | NEW YORK, NY 10004**
24pp (last leaf blank); stitched in illustrated card covers; 218 × 173 mm pamphlet.
COPYRIGHT PAGE *"This book was originally published as a special supplement to Contact II, a bimonthly | review of poetry, summer 1981. | Cover drawing by Teresa Barasi | Typeset through the courtesy of Dan Cooper. | Printed in the USA by Bob Trapanese, NYC | at Reliable Press. | Reggæ or Not! © Copyright 1981 to Contact II Publications. | All rights revert to author. | Contact II Publications, Box 451 Bowling Green, NYC 10004."*
COLOPHON "ISBN 0-936556--04-8".
Subtitled within, "A piece to be read with Reggæ accompaniment", the author's performance poem concluding with the section, 'Class Struggle in Music'. Fine.
NOTE *enclosed initially as a featured centrepiece in Contact II 4:22/3 (fall 1981, not summer). Included here both as an example of this related imprint & as a publication under the author's nom-de-guerre. Everett Leroy Jones (1934–2014) changed his name following the assassination of Malcolm X (21 February 1965).*



19.1 | *Series 4.2* | *29 October 1960* | *Milton Acorn*

366 **THE BRAIN'S | THE TARGET | MILTON ACORN | RYERSON | Poetry | chapbooks | TORONTO • *The* RYERSON PRESS**
[20pp]: foliated [ii], 16, [ii]; machine-sewn in printed pastedown glued to printed boards 197 × 129 × 7 mm.
COPYRIGHT PAGE *"This is Chap-Book 199 | Of this edition of* The Brain's the Target, *| by Milton Acorn, two hundred and fifty | copies only have been printed. | Copyright, Canada, 1960, by The Ryerson Press, Toronto. | To |*

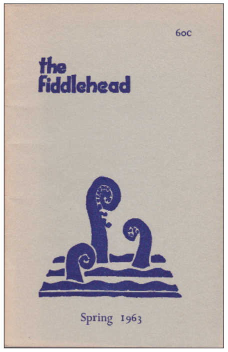




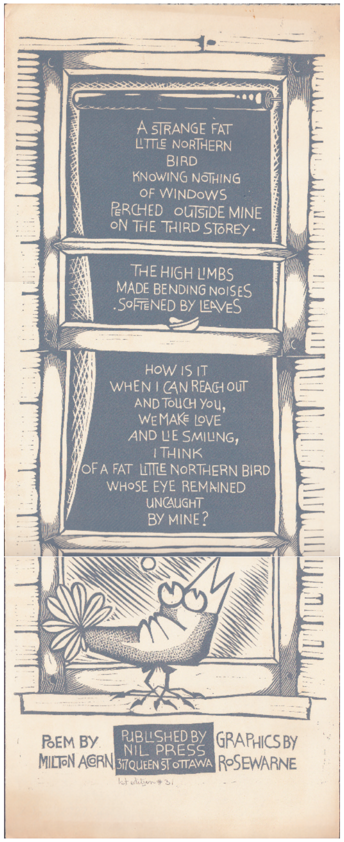
Max Ferguson | … | This book is published with assistance from the | Lorne Pierce Fund for Canadian Literature | established by The Ryerson Press | Printed and bound in Canada | by The Ryerson Press, Toronto".
The author's second book & penultimate Ryerson Chapbook, collecting 14 poems. A nice copy with a tiny dent at upper joint (WorldCat locating 45 copies). Inexplicably elusive.
NOTE *dedicated to the host at the time, of Tabloid on CBC television (1958–60). CBC director Bob McCormick – Acorn's coeditor Al Purdy's 'boss' – notified Milton 4 October 1960 that his poems would be broadcast October 7th on the radio programme Anthology (earlier titled, CBC Tuesday Night), created & hosted by Tamarack Review founder Robert Weaver (1954–85). Acorn was then in New Glasgow, Prince Edward Island, having just addressed a copy of Moment #4 to Ryerson editor Lorne Pierce (1 October 1960). When Purdy returned to Montreal from Roblin Lake in 1959, the two embarked on their editorial debut, Moment numbers 1 & 2 bearing 1960 Montreal postmarks, number 3 postmarked 1960 Ameliasburg (with number 5 issued in Toronto). As Richard Lemm writes, "Purdy had published two chapbooks with Ryerson Press and knew the editor, the illustrious Lorne Pierce: 'So Milton and I got together a selection of his poems and sent them to Ryerson, along with a covering letter from me. But Pierce wouldn't believe there was any such person with the unlikely name of Milton Acorn. He thought it was a Purdy pseudonym, and that I was trying to sneak another chapbook past his editorial eye' ('In love' 17). Eventually persuaded of Milton Acorn's existence, Pierce published the poems in* The Brain's the Target *in 1960* [Milton Acorn: In Love and Anger, *1999, pp113/4*]." *Those rejected by Pierce were published later the same year by John Robert Colombo, soon to become assistant editor at Ryerson under John Grant, Pierce's successor.*

367 **AGAINST A LEAGUE OF LIARS | AGAINST A LEAGUE OF LIARS | AGAINST A LEAGUE OF LIARS | By MILTON ACORN | The Hawkshead Press | 78a Dale Avenue Toronto Canada**
[2pp] sheet; 281 × 572 mm broadside.
The author's undated third collection, 15 poems rejected by Lorne Pierce, issued by John Robert Colombo as a broadside designed by Harold Kurschenska, fall 1960. A nice copy (WorldCat locating 19).
NOTE *"I recall producing about 200 copies of* Against a League of Liars *and simply giving almost all of them to Milton who would sell them to members of the Bohemian Embassy. He read from the broadsheet at the Embassy most times [personal note from John Robert Colombo, 28 February 2022]." With respect to another hotly debated & highly elusive Hawkshead imprint, he confirmed, "125 copies of* Double Persephone *sounds about right" – WorldCat locating 31 copies of Atwood's coveted debut. While an undergrad at University College in 1959/60, Colombo had organized readings with Michael John Nimchuk at the First Floor Club on Yonge north of Bloor (across from the future premises of The Isaacs Gallery). Invited by cofounder Don Cullen to host the readings at The Bohemian Embassy (which opened June 1960), he accepted in part "to keep Milton at bay". Acorn had just arrived in Toronto from Montreal (after a visit home), virtually taking up residence at the Embassy. "The resident poet of the Bohemian Embassy was a lanky fellow named George Miller. A friend of Don's, George was as suave and as cool as his Ferlinghetti-like poems, performed to the accompaniment of a jazz guitar. The visiting poet was Milton Acorn, fresh from Montreal, where, in a gesture of faith in himself and fealty to the muse of poetry, he sold his carpenter's tools and dedicated himself to the life of the Bohemian poet. One of the reasons I accepted Don's offer to host the weekly evenings was to keep Milton at bay. With no job and no interests outside his own writing*

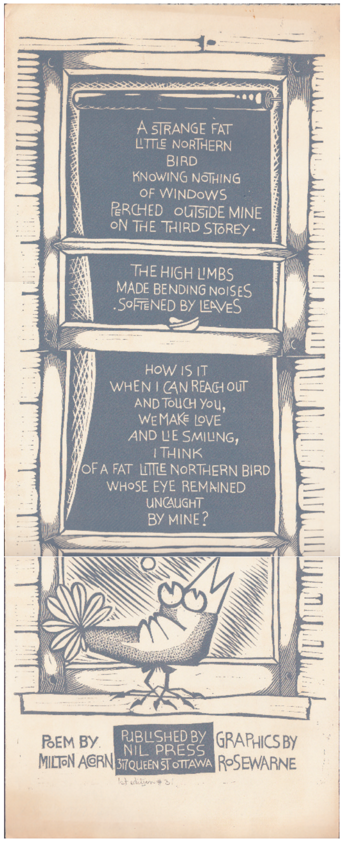
and public reading, he had time on his hands. He wanted to spend his days talking about poetry and his evenings drinking and reading his poems. It was more convenient to meet him at 7 St Nicholas Street than it was at our flat in an attic apartment in Rosedale. To generate some spending money for Milton, at my own expense I printed a broadsheet of his poems which he called Against a League of Liars *and he hawked the broadsheet at his readings. Members of the audience kept buying them to help 'Miltie' along. On a number of occasions, patrons, young lawyers as I recall, would slip me a five- or a ten-dollar bill to pass on to him to buy a fresh shirt or tie. Acorn lived for the exposure he got on the dais of the Bohemian Embassy [John Robert Colombo,* The Notebooks, *pp1781/2].*"


60c
the Fiddlehead
Spring 1963

368 **the fiddlehead | A quarterly of prose and verse | *Founders:* A.G. Bailey and Donald B. Gammon | *Poetry Editor and Business Manager:* Fred Cogswell | *Fiction Editors:* Desmond Pacey and J.K. Johnstone | … | NUMBER 56 SPRING 1963**
68pp stitched in letterpress card covers (60¢ on face); 215 × 139 × 5 mm.
COLOPHON *"Printed at the Press of Villiers Publications Ltd | Ingestre Road, London,* NW5, *England".*
Issue 56 featuring 'Fifty-eight Poems by Milton Acorn' (pp2–39); published at the University of New Brunswick, Fredericton. This copy lacks the broadside poem inserted in some later copies, "I am a silence so grim…". Spine sunned else fine.
NOTE *also includes Fred Cogswell's review of* Jawbreakers *by Milton Acorn (1962: Contact Press) – "Acorn is an affirmative voice, a gentleness masked in ferocity" – together with his reviews of* Sun-Stone *by Octavio Paz (1963: Contact Press) &* St-Denys Garneau & Anne Hébert *translated by F.R. Scott (1962: Klanak Press). Desmond Pacey reviews Peter Miller's* A Shifting Pattern *(1962: Contact Press) & Alden Nowlan's* The Things Which Are *(1962: Contact Press), while Eli Mandel reviews* Five New Brunswick Poets *(1962: Fiddlehead).*


A STRANGE FAT
LITTLE NORTHERN
BIRD
KNOWING NOTHING
OF WINDOWS
PERCHED OUTSIDE MINE
ON THE THIRD STOREY.
THE HIGH LIMBS
MADE BENDING NOISES
SOFTENED BY LEAVES
HOW IS IT
WHEN I CAN REACH OUT
AND TOUCH YOU,
WE MAKE LOVE
AND LIE SMILING,
I THINK
OF A FAT LITTLE NORTHERN BIRD
WHOSE EYE REMAINED
UNCAUGHT
BY MINE?
POEM BY
MILTON ACORN
PUBLISHED BY
NIL PRESS
317 QUEEN ST OTTAWA
GRAPHICS BY
ROSEWARNE
1st edition #31

369 **"A STRANGE FAT | LITTLE NORTHERN | BIRD…" | … | POEM BY | MILTON ACORN | GRAPHICS BY | ROSEWARNE**
[2pp] sheet; 260 × 618 mm broadside.
COLOPHON *"Published by | Nil Press | 317 Queen St Ottawa".*
JUSTIFICATION *inscribed at foot in pencil, "1st edition #31".*
Undated serigraph broadside illustrated & handprinted by Robert Rosewarne in an edition of some 50 copies. A fine specimen of one of Rosewarne's most elusive & desirable original prints.
NOTE *Le Hibou was started October 1960 by University of Ottawa students Denis Faulkner, André Jodouin, Jean Carrière & George Gordon Lennox, upstairs at 544 Rideau Street. Shortly after, Harry Howith organized readings – a Canada Council grant for Tuesday night poetry ($700), allowing him to book Irving Layton (10 January 1962) Peter Miller (17), John Robert Colombo (24), Gwendolyn MacEwen (31), James Reaney (7 February), Jacques Godbout (14) & Louis Dudek (21). William Hawkins followed later in May & Leonard Cohen, 3 December 1963. The recording* Irving Layton at Le Hibou *resulted from his reading, with an introduction by Hawkins & notes by Roy MacSkimming. "During the winter one grant made by The Canada Council caused a great deal of speculation generally in the press. It was a grant of some $600 made to enable Canadian poets to travel to Ottawa and to read their works to the public in a coffee-house called Le Hibou. This interest was stimulated by the appearance of an*



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BY MINE?

POEM BY
MILTON ACORN

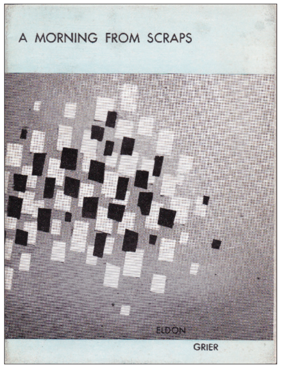
PUBLISHED BY
NIL PRESS
317 QUEEN ST OTTAWA

GRAPHICS BY
ROSEWARNE

1st edition #31

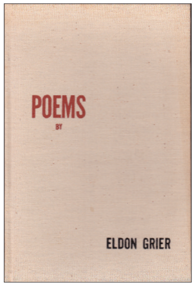
audience for the poet, Irving Layton, so large that two readings had to be given in one night in the limited facilities available. It must be rare anywhere that a queue should form on a cold night for a reading of poetry and we salute the occasion with delight [The Canada Council Sixth Annual Report 1961–62, *July 1962, p28*].*" While I haven't found confirmation for an Acorn reading at Le Hibou, the group he wrote lyrics for, Perth County Conspiracy, did appear. Having only recently installed a vintage Taylor-Washington press in his Queen Street studio (at Lyon, over the Studio Club), Robert Rosewarne began producing poster poems for Hawkins & others he met at Le Hibou. Apart from the present Acorn sheet, others I've seen or know of, were by Harry Howith, Al Purdy & Bill Cameron (future nightly news anchor on CBC television) plus a prospectus for James Reaney's Alphabet. After fire at 317 Queen consumed his studio (May 1965), he went on to publish a book by Hawkins in 1966 under his Nil Press imprint (designed on a typewriter) & become Head of Exhibitions & Extension Services at the Public Archives of Canada (1968). Cofounder of the Royal Heraldry Society of Canada (1966) – with Alan Brookman Beddoe, famed artist for Graphic Publishers of Ottawa – Rosewarne "designed badges and regimental accoutrements for the Canadian Army in the 1950s, and in 1962, he was Art Director of the 1967 Canadian Armed Forces Tattoo and conceived the entire set for the impressive Canadian Army Tattoo presented in 40 Canadian cities and at the Seattle World Fair.…In 1965, he exhibited a selection of his linocuts at the Fleet Gallery in Winnipeg* [*heraldry.ca*].*" The fire at 317 Queen began in the warehouse on the main floor at 12:30 am, Sunday 30 May 1965, "when the building was unoccupied [spreading] through the wood floor to the studios above, then through the roof.… [consuming] large quantities of readily ignitable materials in the warehouse and artists' studios* [*'DBR fire study no 15/65' in* Fire Investigations by the Division of Building Research, Fire Research Section 1964–1965 *compiled by G.W. Shorter, J.J. Shaver & M. Galbreath, 1966, pp37/8*].*" After their first year on Rideau, Le Hibou moved up over a paint store at 248 Bank Street (1961), relocating again February 1965 to 521 Sussex Drive before Denis Faulkner sold the business, November '68. It would finally close 23 January 1974 three weeks after Robert Rosewarne's death (2 January 1974).*

19.2 | *Series 4.2* | *29 October 1960* | *Eldon Grier*

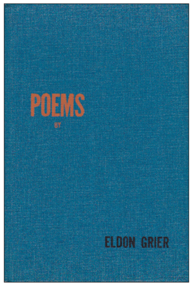


370 **A MORNING FROM SCRAPS | ELDON GRIER**
[36pp]: [xii], 24 (last leaf blank); sewn in four gatherings glued in plain black card covers, with illustrated jacket glued on at unprinted flaps; 224 × 169 × 4 mm.
COPYRIGHT PAGE *"Copyright | Publisher".*
The author's first book, printed in Palma de Mallorca by Mossèn Alcover in 1955, in an edition of 100 copies. As new, save for minor rubbing to jacket & unobtrusive bumps to lower tip & heel (WorldCat tracing 9 copies).
NOTE *uncredited jacket illustration by Sylvia Tait. Arranged for publication by Robert Creeley who Grier met on his honeymoon in Spain with second wife Sylvia Tait (1955), just before Creeley split from his wife & returned to the States to teach at Black Mountain College (11 July 1955).*

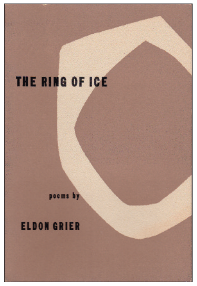
371 **THE YEAR OF THE SUN | POEMS BY | ELDON GRIER**
[52pp]: [ii], 50; sewn in four gatherings bound with plain endleaves in natural linen printed brown & black on face, without jacket as issued; 238 × 158 × 13 mm.
COPYRIGHT PAGE *“Copyright, Canada, 1956, by | The Author | Printed and Bound in Canada”.*
The author’s second collection, 38 poems including several on his time in Spain. As new.
NOTE *initially a painter who apprenticed for a time under Diego Rivera & taught at the Montreal Museum of Fine Arts under Arthur Lismer, the author “started quite unexpectedly, to write poetry in quantity during an extended honeymoon in Spain in 1955 [thumbnail bio from* Selected Poems 1955–1970, *1971: Delta Canada].”*



372 **THE YEAR OF THE SUN | POEMS BY | ELDON GRIER**
[52pp]: [ii], 50; sewn in four gatherings bound with plain endleaves in blue linen printed orange-brown & black on face, without jacket as issued; 238 × 158 × 10 mm.
COPYRIGHT PAGE *“Copyright, Canada, 1956, by | The Author | Printed and Bound in Canada”.*
Variant binding of the author’s second collection. As new (WorldCat tracing 14 copies of the white cloth variant without notice of the blue).
NOTE *produced letterpress, possibly by Réal Lucas.*



373 **THE RING OF ICE | POEMS BY | ELDON GRIER | Graphics by | SYLVIA TAIT | Cambridge Press | MONTREAL, 1957**
[104pp, 7 tipped plates]: [ii], 102; sewn in seven gatherings glued with plain card endleaves in a screened card jacket with unprinted flaps; 228 × 154 × 11 mm.
COPYRIGHT PAGE *“All rights reserved 1957 | Acknowledgment: The Fiddlehead | Printed and bound in Canada”.*
The author’s third self-published volume, printed at the Cambridge Press in an edition of perhaps 200 copies. As new; elusive thus (WorldCat tracing 21 copies).
NOTE *Eldon Grier was a close friend of Ron Everson, who had his first book,* Three Dozen Poems, *produced at the Cambridge Press the same year. Both employ the same face & include art (in Everson’s case, drawings by Colin Haworth printed alongside the poems). Allan Harrison was responsible for the typography of Everson’s book but is not credited in Grier’s, suggesting that he & his wife may have taken a greater role in pre-production.*

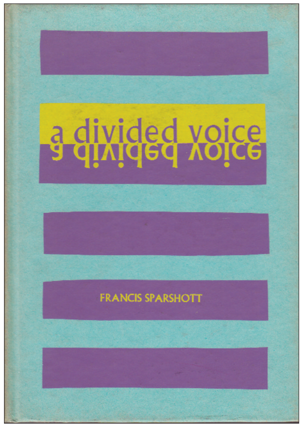


374 **pictures | on the | skin poems by | eldon grier | Drawings and collages are by Sylvia Tait | Photos: Eldon Grier | Published by Delta Canada Louis Dudek, editor**
64pp (last leaf blank); sewn in four gatherings bound with plain endleaves in white boards printed black along spine, with an illustrated jacket ($4.50 on lower flap); 200 × 216 × 13 mm.
COPYRIGHT PAGE *“Copyright 1967 by Eldon Grier | Delta Canada | 3476 Vendôme Avenue | Montreal 28 PQ | Cover by Sylvia Tait | Book design: Eldon Grier and Sylvia Tait | Printed in Canada | by RBT Printing Company Ltd, Montreal”.*
COLOPHON *“Other titles in the series: |* Wrestle with an Angel *by R. G. Everson |* Postscript for St James Street *by M. Gnarowski |* The Regeneration of an Athlete *by Glen Siebrasse |* Small Change *by Renald Shoofler |* The Great Wall of China *by John Robert Colombo”.*

Poems by Eldon Grier
Photos
Drawings
Collages
pictures on the skin

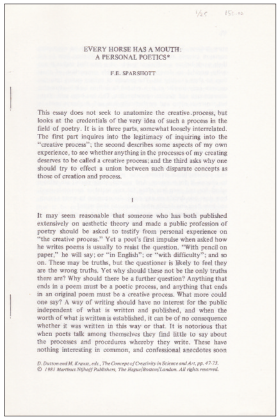
Poems by Eldon Grier
Photos
Drawings
Collages
pictures on the skin

The author's sixth book, effectively self-published under the editorial guidance of Louis Dudek. Jacket a trifle rubbed along edges, with a few faint spots to top edge of book-block (WorldCat locating 115 copies).
NOTE *four of the reproduced artworks are printed in colour. John Robert Colombo has a clear memory of Eldon Grier reading in the series.*



19.3 | Series 4.2 | 29 October 1960 | Francis Sparshott

375 **A | DIVIDED | VOICE | POEMS | BY | FRANCIS | SPARSHOTT | TORONTO | OXFORD | UNIVERSITY | PRESS | 1965** [title-spread]
72pp sewn in five gatherings bound with plain endleaves in printed boards; 203 × 144 × 12 mm.
COPYRIGHT PAGE "*© Oxford University Press (Canadian Branch) 1965 | Printed in England by | Hazell Watson & Viney Ltd | Aylesbury, Bucks*".
The ambivalent philosopher-poet's exquisitely-designed first volume of poetry, issued in an unprinted glassine jacket (lacking here). Spine toned, else fine (WorldCat traces 225 copies).
NOTE *initially scheduled for 22 October 1960 on p4 of Kenneth McRobbie's application for a Canada Council grant (25 June 1960) requesting a total of $210 comprising two reading fees of $25, $50 in travel expenses for each & $30 living expenses each (at $15 per day). In the preliminary tabulation of the Contact Reading Series which I prepared for Ray Souster (February 1987), I wrote "the following reading was projected for 22 Octo but I haven't found anything that either corroborates this date or corrects it", to which he replied, "Souster believes they never read". Cameron Anstee has however located additional information altering the date to 29 October, with Francis Sparshott replacing Eldon Grier, though he fails to cite the source. John Robert Colombo is 80% sure Grier read, but as documentary reference to the event remains elusive, I leave this entry open. Francis Edward Sparshott (1926–2015), a colleague of Northrop Frye & Jay Macpherson at Victoria College in the University of Toronto (1955–91), was the author of two earlier books,* An Enquiry into Goodness & Related Concepts *(1958) &* The Structure of Æsthetics *(1963). However, on the day he arrived from Oxford (October 1950), he carried with him at Union Station an unfinished first book of poetry. "Three poems must still be written to complete the intricate design. It will take me four years to write them. After another five years, a Toronto publisher will tell me that the design does nothing for the reader. The book will never be published. Some of its poems will appear in a different book ['The Poet as Resident of Toronto' in Poetry Toronto 106, October 1984, p29]." Subsequently President of the League of Canadian Poets (1977–9), he only began sending out poems "in 1958, at the prompting & with the help of a friend ['Every Horse Has a Mouth: A Personal Poetics' in* The Concept of Creativity in Science & Art *edited by D. Dutton & M. Krause, 1981: Martinus Nijhoff, The Hague, p54]". That friend was Northrop Frye, who gave him Philip Wheelwright's edition of* Heraclitus *the following year (inscribing a Greek study in Latin..). One of the most beloved & quirky intellects on campus he was subsequently appointed President of the Canadian Philosophical Association (1975/6), Fellow of the Royal Society of Canada (1977), President of the American Society for Æsthetics (1981/2) & President of the Toronto Semiotic Circle (1985/6). Yet he considered himself foremost a poet, publishing some 13 volumes of poetry in all (analytical philosophy an occupation he remained characteristically ambivalent about).*



1/25 150.00

EVERY HORSE HAS A MOUTH:
A PERSONAL POETICS*

F.E. SPARSHOTT

This essay does not seek to anatomize the creative process, but looks at the credentials of the very idea of such a process in the field of poetry. It is in three parts, somewhat loosely interrelated. The first part inquires into the legitimacy of inquiring into the "creative process"; the second describes some aspects of my own experience, to see whether anything in the processes of my creating deserves to be called a creative process; and the third asks why one should try to effect a union between such disparate concepts as those of creation and process.

I

It may seem reasonable that someone who has both published extensively on aesthetic theory and made a public profession of poetry should be asked to testify from personal experience on "the creative process." Yet a poet's first impulse when asked how he writes poems is usually to resist the question. "With pencil on paper," he will say; or "in English"; or "with difficulty"; and so on. These may be truths, but the questioner is likely to feel they are the wrong truths. Yet why should these not be the only truths there are? Why should there be a further question? Anything that ends in a poem must be a poetic process, and anything that ends in an original poem must be a creative process. What more could one say? A way of writing should have no interest for the public independent of what is written and published, and when the worth of what is written is established, it can be of no consequence whether it was written in this way or that. It is notorious that when poets talk among themselves they find little to say about the processes and procedures whereby they write. These have nothing interesting in common, and confessional anecdotes soon

D. Dutton and M. Krausz, eds., The Concept of Creativity in Science and Art, pp. 47-73.
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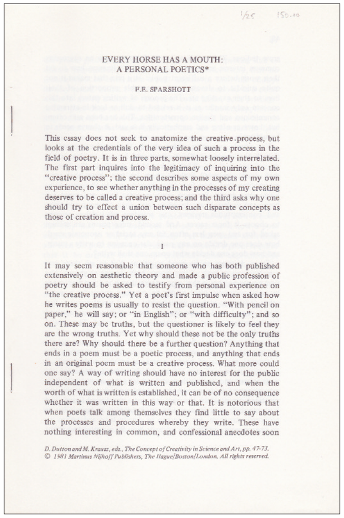
376 **EVERY HORSE HAS A MOUTH: | A PERSONAL POETICS | F. E. SPARSHOTT**
[28pp] foliated [47–74]; side-stapled twice in self covers; 240 × 159 mm.
An offprint from The Concept of Creativity in Science & Art *edited by D. Dutton & M. Krause, 1981: Martinus Nijhoff, The Hague, issued in an edition of 25 copies. Acquired from the author. Fine.*
EXCERPT *"It may seem reasonable that someone who has both published extensively on æsthetic theory and made a public profession of poetry should be asked to testify from personal experience on 'the creative process'.… [beginning at 10 or 12 with] my realization that the poetry we were taught at school was something I understood better than my teachers – or rather, understood in a way they did not [continuing at 15 with] that poetry was what I came into the world to do: not something I* could *do, but something it was my business to do [& in his 20s] that it was not in me to be a first-rate poet…So I decided to be a minor poet."*
NOTE *with numerous further academic books to his credit – apart from his 13 volumes of poetry – the author was also a prolific contributor to journals & periodicals, resulting in an extensive array of offprints back to 1952. Poetry taught in school frequently promotes something more than the poem, theory taking a front seat to vision. Progressive notions of craft reflexively dismiss all but the most enduring antecedents, which in the case of early Canadian literature has lent licence to broad ignorance of our poetic past. Al Purdy, who reportedly couldn't keep from buying volumes of poetry of every vintage, amassed a library of Canadian verse without parallel. Which, on reflection, invokes the imperative of the autodidact. Polarizing 'the taught' with 'the slack' introduces the saying "cut me some slack", militating for 'open mind'. Those open to history will surprisingly find that dismissive attitude increasingly unjustified as they trace our bibliography back to its roots through this list. Hopefully calling into question the very idea of 'the minor poet', along the way. Notwithstanding the implicit recognition of literary excellence in Sparshott's observation, one would hardly allow – poets being people – that "it was not in me to be a first-rate human…So I decided to be a minor human".*



1/25 150.00

EVERY HORSE HAS A MOUTH:
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F.E. SPARSHOTT

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D. Dutton and M. Krausz, eds., The Concept of Creativity in Science and Art, pp. 47-73.
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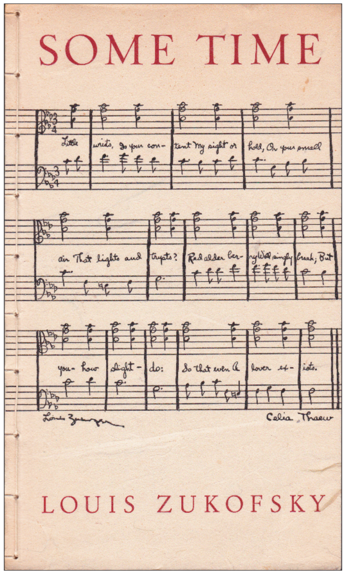
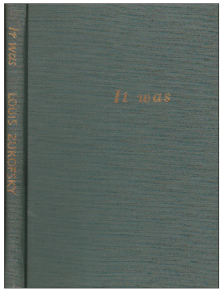
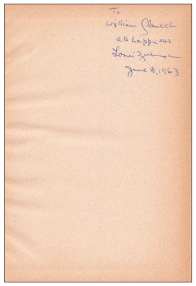
20 | Series 4.3 | 19 November 1960 | Louis Zukofsky

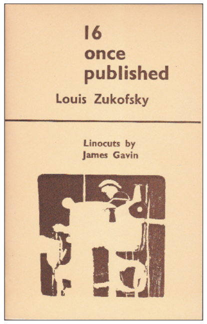
377 **SOME TIME | *Short Poems* | *by* | *Louis Zukofsky* | JONATHAN WILLIAMS • PUBLISHER | STUTTGART 1956**
[70pp] French-style leaves, Japanese-sewn through ten stab-holes into plain card endleaves & independent handmade Japanese-paper jacket-panels with printed flaps, lacking the unprinted plastic cover protector; 254 × 150 × 8 mm.
COPYRIGHT PAGE *"all rights reserved | … | printed in Germany".*
COLOPHON *"Regular edition of 300 by | Dr Cantz'sche Druckerei, | Stuttgart-Bad Cannstatt, Germany, | autumn 1956 | designed & published by | Jonathan Williams, | as Jargon 15".*
LOWER FLAP *"The song setting of 'Little Wrists' on the cover is by | Celia Thæw (Mrs Zukofsky)."*
Trade issue of the author's sixth book, issued originally at $3.00 in an unprinted glassine jacket – lacking here, as usual. A nice copy (WorldCat tracing 71).
NOTE *there was also an "Author's edition" of 50 signed copies boxed* [CELIA ZUKOFSKY, p9].


SOME TIME
Little wrists, Is your con- tent My sight or hold, Or your small
air That lights and trysts? Red alder ber- ry Will singly break, But
you- how slight- do: So that even A lover ex- ists.
Celia Thaew
LOUIS ZUKOFSKY

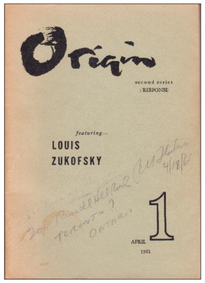




378 ***It was* | by | LOUIS | ZUKOFSKY | ORIGIN | PRESS | 1961**
[144pp]: [viii], 136; sewn with head- & tail-bands in nine gatherings bound with plain endleaves in evergreen linen gilt-stamped on face & spine, lacking the unprinted glassine jacket; 187 × 133 × 11 mm.
COPYRIGHT PAGE *"Copyright © 1961 by Louis Zukofsky | … | Distributed by | Celia Zukofsky | 135 Willow Street | Brooklyn 1, New York".*
COLOPHON *"of this | first edition | limited to 250 copies | handset and printed by | the Genichido Press | in Kyoto Japan | October 1961 | the author has | numbered and | autographed | fifty".*
PRESENTATION COPY *inscribed flyleaf in blue ink, "To | William Glenesk | all happiness | Louis Zukofsky | June 8, 1963".*
The author's tenth book, inscribed to the minister who later performed the marriage ceremony for Tiny Tim on The Johnny Carson Show (17 December 1969). Paper toned as usual for this book, else fine.
NOTE *Toronto native William Bell Glenesk (1926–2014), a graduate of the Royal Conservatory of Music (Speech Arts & Drama), incorporated actors, musicians & dancers into his services at Spencer Memorial Presbyterian Church, corner of Clinton & Remsen Streets in Brooklyn Heights. It's likely that Herbert Butros Khaury aka Tiny Tim (1932–96) was one of them. The Zukofskys, who lived six blocks from the church at 135 Willow, were friends of the poet-priest. Master printer at Coach House Press in Toronto, Tony Glenesk, is Reverend Bill's nephew.*



379 **Louis | Zukofsky | 16 ONCE PUBLISHED | a selection by | his wife | from 55 *Poems, Anew,* | *Some Time, Barely and widely* | (1925–1958) | *Linocuts by* JAMES GAVIN | 1962 | The Wild Hawthorn Press**
[44pp] stitched in plain card covers, with illustrated jacket (6s. on flap); 204 × 129 × 4 mm.
COPYRIGHT PAGE *"All rights reserved | Copyright 1941, 1946, © 1956, 1958, 1962 | by Louis Zukofsky."*
COLOPHON *"Printed by | The Alna Press and Castle Wynd Printers Ltd | Edinburgh, Scotland".*
LOWER FLAP *"The | Wild | Hawthorn | Press | 24 Fettes Row | Edinburgh | Scotland".*
The author's eleventh book & first in Great Britain, his Selected Poems; printed brown on rectos only. A lovely copy; uncommon thus (WorldCat tracing 78).
NOTE *published by Ian Hamilton Finlay in a suspected edition of 500 copies. The cream jacket is generally prone to rubbing & wear, making this clean copy exceptional.*



380 ***Origin* | second series | :RESPONSE | *featuring* — | LOUIS | ZUKOFSKY | 1 | APRIL | 1961 [cover]**
64pp stitched in card covers; 212 × 152 × 5 mm.
COPYRIGHT PAGE *"Copyright 1961, Cid Corman | Printed by the Genichido Press".*
COLOPHON *"Origin is not for sale; it can be had for love, as it | happens, not for money. Not that anyone wanting to | offer money to help, coming with love also, will be | repulsed. But anyone who wishes to receive the magazine | may have it by writing me and letting me know. But one must write me, concernedly, for him or herself | only. What sharing occurs upon receipt is one's private | affair. Requests will be honored for a year (4 issues ap- | pearing in April, July, October, January) and then must | be renewed. Priority will be given to those who demon- | strate concern for the material, which doesnt [sic] mean, of | necessity, agreement with it. Libraries will also be treated |*

as individuals. I deal only with minorities of one. Only | 300 copies of each issue will be printed. And the | magazine will appear for 5 years (20 issues in all). | All correspondence should be addressed to the editor, | Cid Corman, at: | The Discovery Bookshop | 241 Columbus Avenue | San Francisco 11, California. | … | Origin, printed in Kyoto, Japan, will be managed | there by: Will & Ami Petersen."

ASSOCIATION COPY *annotated last page in pencil signed, "R.H. Hood | Ap. 20/1964" with his further inscription on cover dated "4/18/61".*

First issue of the second series; a sunned dust-soiled copy with ringstain on face.

NOTE *ex libris, R.H. Hood editor of* Fantasy and Symbol: Studies of Anthropological Interpretation *(1979: Academic Press). The address in the inscription on the cover, "The Curial House, Basilian Fathers, 200 Russell Hill Road Toronto 7 Ontario", was that of Reverend J.C. Wey, CSB, Superior-General of the Basilian Fathers, professor at St Michael's College & general editor of the Pontifical Institute of Mediæval Studies series, both at the University of Toronto. Founded in 1929 by Étienne Gilson, Henry Carr & Edmund J. McCorkell of the Congregation of St Basil at St Michael's College, the Pontifical Institute – adjacent to the legendary campus coach house of Marshall McLuhan – grants doctoral degrees in mediæval studies, sanctioned by pontifical charter. An association copy with respect to contributor Theodore Enslin (pp31–8), whose reading in the fourth Contact Reading season, occurred 11 days after the pencil date on the cover (one of his poems in this issue having been annotated by the recipient).*

21 | *Series 4.4* | *10 December 1960* | *George Johnston*

381 **GEORGE JOHNSTON | THE CRUISING AUK | TORONTO OXFORD UNIVERSITY PRESS 1959**
[title-spread]
72pp sewn in five gatherings bound with plain endleaves in illustrated boards; 202 × 143 × 11 mm.

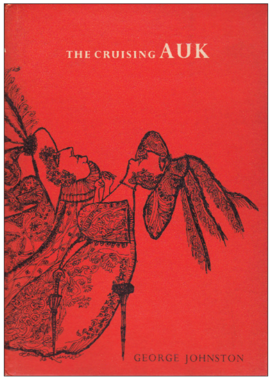
COPYRIGHT PAGE *"Printed in England by | Hazell Watson and Viney Ltd | Aylesbury and Slough".*

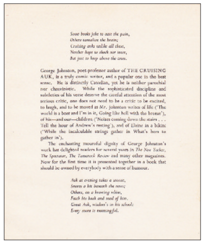
ENCLOSURE *printed bio-slip, 152 × 127 mm.*

REVIEW COPY *with printed review slip laid in, giving price as $2.50.*

The Ottawa professor's classically-designed first book, which enjoyed three printings (WorldCat tracing 171 copies). Issued originally in an unprinted cellophane jacket (lacking here). A nice copy, clean & unmarked.

NOTE *the book was enthusiastically reviewed by the author's preceptor, Northrop Frye. Earning his MA under Frye, George Benson Johnston (1913–2004) went on to teach at Mount Allison University (1947–9) & Carleton College, later University (1950–79).*



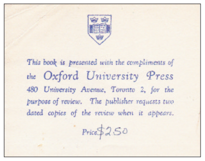


Some books joke to ease the pain,
Others tantalize the brain;
Cruising auks unlike all these,
Neither hope to shock nor tease,
But just to keep above the trees.

George Johnston, poet-professor author of THE CRUISING AUK, is a truly comic writer, and a popular one in the best sense. He is distinctly Canadian, yet he is neither parochial nor chauvinistic. While the sophisticated discipline and subtleties of his verse deserve the careful attention of the most serious critic, one does not need to be a critic to be excited, to laugh, and to be moved as Mr. Johnston writes of life ('The world is a boat and I'm in it, Going like hell with the breeze'), of his—and our—children ('Noises coming down the stairs . . . Tell the hour of Andrew's resting'), and of Elaine in a bikini ('While the incalculable strings gather in What's here to gather in').

The enchanting mournful dignity of George Johnston's work has delighted readers for several years in *The New Yorker*, *The Spectator*, *The Tamarack Review* and many other magazines. Now for the first time it is presented together in a book that should be owned by everybody with a sense of humour.

Auk at evening takes a snooze,
Snores a bit beneath the news;
Others, on a knowing whim,
Fetch his book and read of him.
Great Auk, wisdom's in his school:
Every snore is meaningful.



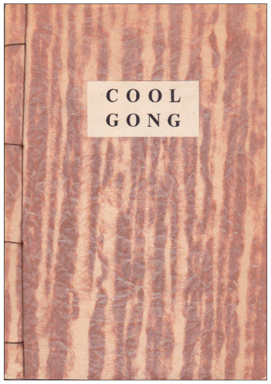
This book is presented with the compliments of the Oxford University Press 480 University Avenue, Toronto 2, for the purpose of review. The publisher requests two dated copies of the review when it appears.

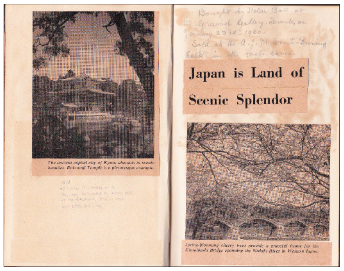
Price $2.50

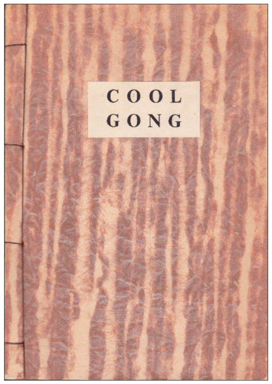
1961

22 | *Series 4.5* | *21 January 1961* | *Cid Corman*

382 **COOL | GONG | ORIGIN | PRESS 1959**
12 Japanese-style leaves with the first & last leaves opened (half of each comprising a pastedown), Japanese-sewn through four stab-holes into Japanese paper covers with letterpress cover label; 183 × 128 × 4 mm.

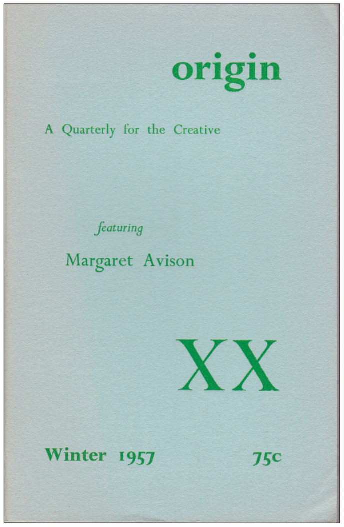






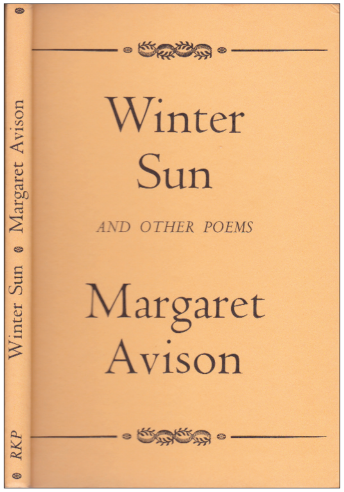
COPYRIGHT PAGE *"all rights reserved | Origin Press 214 Main Street | Ashland Massachusetts | frontespiece [sic] by Hidetaka Ohno".*
POSTSCRIPT *"These poems are largely adaptations | from wellknown Japanese poems | rather than stick to any apparent | rigidity of structure | effort has been staked on maintaining | poetic intensities | letting the poems present themselves | … | Cid Corman | Kyoto 5 January 1959"*
A treated copy with pencil inscription at crown of flyleaf: "Bought by Helen Ball at | Greenwich Gallery, Toronto, on | January 23rd 1960. | Sold at the A.J.M. Smith – "Evening | Talk"– in the Poets Series." Further decorated with Japanese clippings, images & poems glued into the blank spaces (including the interiors of four opened leaves). Otherwise nicely preserved. A scarce identifiable memento from the Contact Reading Series.
NOTE *author of four self-published volumes of poetry (1946–77), Toronto poet Helen Edith Murphy (1897–1982), Mrs Oliver Ball (1922) was a stalwart poetry-society matron whose elegy to fallen WW2 poet Bertram Warr, 'In Absentia', was unpublishable in Canada in the 40s because it included the word "Christ" as an expletive (finally restored in the book she had printed at Coach House Press in 1970,* Person to Person, *p22). Her home at 27 Webb Avenue in Toronto was just a few blocks north of Souster's place at 28 Mayfield.*

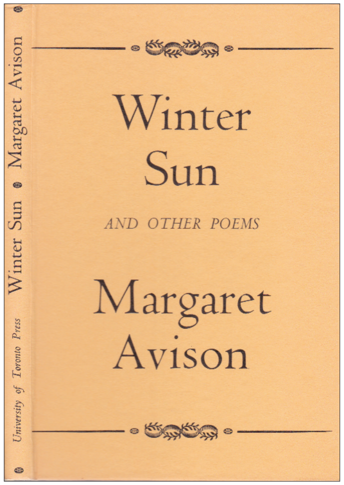
23.1 | Series 4.6 | 25 February 1961 | Margaret Avison



383 **origin | A Quarterly for the Creative | *featuring* | Margaret Avison | XX | Winter 1957 75¢ [cover]**
[68pp]: foliated [69]–[136]; stitched in letterpress card covers; 212 × 138 × 5 mm.
COPYRIGHT PAGE *"Back numbers of Origin may be purchased at the regular | rate of 75 cents per copy, or four for $2.50. Or a complete | file for $12. Single copies of numbers 6 and 18 are not avail- | able any longer, but the handful left are being reserved for | complete-file purchases. | Origin is continuing services in the form of small volumes | of poetry, selling under the Origin Press imprint and at | $1 postpaid. If you care to be on our mailing-list a card to | that effect will do. All enquiries and orders should be sent | directly to: | Mrs Leonard Corman | 214 Main Street | Ashland, Massachusetts | Copyright, 1956, Cid Corman".*
COLOPHON *"Printed in England at the Press of Villiers Publications, Holloway, | London."*
Last issue of the first series, published January 1957 in an edition of 400 copies; with the editorial dated at Matera, Italy, 29 June – 26 September 1956. Bumped at lower tip with a corner fold rear; else tight & clean. Includes the long poem, 'The Agnes Cleves Papers' by Avison (pp99–109).
NOTE *Avison's first substantial publication of poetry, written while mastering a new job in the Registrar's Office at the University of Toronto. "It bothers me still to remember the tension, at first, of trying to shift gears at 5 pm (1 pm Saturdays) in order to live and write, the whole point of 'earning a living'. Changing from office to comfort clothes helped. Then I discovered beer. My flat roof was a good place for a case or two, and I'd be all set. 'Agnes Cleves' flowed with the suds, until, one weekend, when I ran out of beer too late to fetch more, I found that words would no longer come. The experience alerted me never again to rely on anything but pen and paper. It helped me resolve to turn back and revise what had been written, a process that eased the way into continuing without depending on any external thing.…Raymond Souster, back from the Air Force, was introducing us in Toronto to new poets who gave readings at the YMHA, Spadina and Bloor. More than once the visiting poet and Raymond*

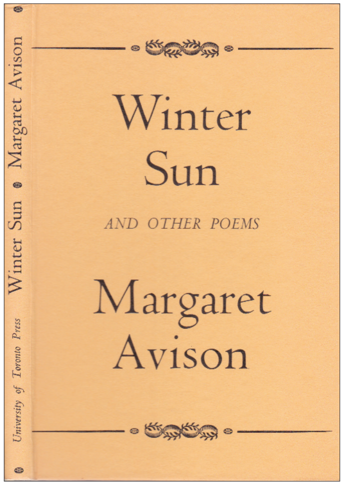
came back to my Washington Avenue room to share a bottle of wine, or have coffee. Cid Corman was one who maintained contact later, with postcards from southern Italy, or notes from Japan, or, in between, brief comments recommending new work from the States [Margaret Avison, I Am Here and Not Not-There*, 2009, p105].” Her place on Washington was almost directly across Spadina from the site of the fourth Contact Reading series, over which Avison presided as Co-Chairman (1960/1). Although the above two excerpts appear on the same page in Avison’s autobiography, her job in the Registrar’s Office began in 1945, while her memory of the readings refers to 1960 (though Souster first brought Corman to her room on Washington, July 1953).*



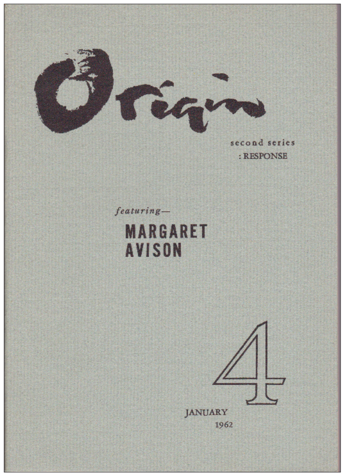


384 **MARGARET AVISON | *Winter Sun* | *Routledge and Kegan Paul* | LONDON**
[96pp]: [vi], 90; sewn in six gatherings bound with plain endleaves in printed yellow boards, with matching price-clipped jacket; 221 × 148 × 11 mm.
COPYRIGHT PAGE *“First published 1960 | by Routledge & Kegan Paul Limited | Broadway House, Carter Lane, EC4 | Printed in Great Britain | by Western Printing Services Ltd, Bristol | © Margaret Avison 1960 | … | The author wishes to thank the John Simon Guggenheim | Memorial Foundation for a 1956 grant which made possible the | ordering of manuscripts and provided leisure for much of the | new work here. Grateful acknowledgement is also due to the | editors of Combustion (Toronto), Kenyon Review, Origin, Poetry | (Chicago), Queen’s Quarterly, A.J.M. Smith’s* The Book of | Canadian Poetry *(W.J. Gage) and his* The Oxford Book of Canadian | Verse, *and to Ralph Gustafson’s* Penguin Book of Canadian Verse *| for the poems first published there.”*
British issue of the author’s first volume of poetry & fourth separate publication; with four poetry titles listed rear on jacket. A fine copy in an intact though dust-soiled jacket with staining.
NOTE *Avison, who’d read earlier in the week at the Poetry Center of the YM/YWHA in New York, learned she’d won the Governor-General’s Award for* Winter Sun *on the day of the Contact reading. The price-clipped jacket shows that copies of this issue were sold in Canada (presumably after the award resulted in the exhaustion of the Canadian supply). “The winners for 1960 were honoured on April 17 at a reception graciously given by His Excellency at Government House, and afterwards at the Council dinner; the winners for the past year are Miss Margaret Avison, Mlle Anne Hébert, Mr Brian Moore, M. Paul Toupin, and Professor Frank H. Underhill. The committee for the Governor General’s awards acts independently of The Canada Council in its selection of the award winners. The Committee for the year 1960–61 was as follows: Guy Sylvestre (Chairman), Northrop Frye (Chairman of English Sub-Committee), Robertson Davies, Alfred Bailey, Roger Duhamel (Chairman of French Sub-Committee), Jean-Charles Bonenfant, Reverend Clément Lockquell* [The Canada Council Fourth Annual Report for 1960–61, *1961, p68*].”

385 **MARGARET AVISON | *Winter Sun* | *University of Toronto Press* | TORONTO, 1960**
[96pp]: [vi], 90; sewn in six gatherings bound with plain endleaves in printed yellow boards, with matching jacket; 220 × 147 × 12 mm.
COPYRIGHT PAGE *“© Margaret Avison 1960 | First published in Canada 1960 | by University of Toronto Press | London: Routledge & Kegan Paul Ltd | Printed in Great Britain | by Western Printing Services Ltd | … | The author wishes to thank the John Simon Guggenheim | Memorial Foundation for a 1956 grant which made possible*



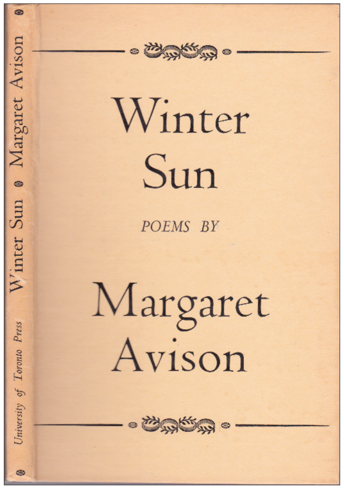
the | ordering of manuscripts and provided leisure for much of the | new work here. Grateful acknowledgement is also due to the | editors of Combustion (Toronto), Kenyon Review, Origin, Poetry | (Chicago), Queen's Quarterly, A.J.M.Smith's The Book of | Canadian Poetry *(W.J. Gage) and his* The Oxford Book of Canadian | Verse, *and to Ralph Gustafson's* Penguin Book of Canadian Verse | *for the poems first published there."*
COLOPHON *"Printed in Great Britain" on lower flap.*
REVIEW COPY *with tape-stains to ffe from the affixed review slip (long gone).*
Canadian issue from British sheets, in an altered jacket with lower panel unprinted. A clean lovely copy in a bright intact jacket; elusive thus. Printed on laid calendared stock, both issues were bound in England. WorldCat locates some 200 copies, without distinguishing between issues & reprints.
NOTE *"Ever since returning from Chicago* [*in 1957*] *I had tried to find a publisher for the poems. Every writer knows the rejection slip routine, poets particularly. The fifties were not a prosperous time and poetry never did pay enough to help a publisher stay afloat. I still remember one rejection, gratefully, because it was not just a printed form. It said: 'This book is too modern to make a book of traditional verse, and too traditional for a book of modern verse.'…Kay* [*Kathleen*] *Coburn knew of these attempts to publish. She befriended my manuscript, asking my permission to 'place' it in England, if she could. Her next trip was soon: she needed work time in London to consult manuscripts in the British Museum and to do peripheral research. Hence the Routledge and Kegan Paul publication, at last, of* Winter Sun. *Their Canadian representative being the University of Toronto Press, copies of the Canadian edition began appearing here* [*Margaret Avison,* I Am Here and Not Not-There, *2009, pp135/6*]*." After returning from Chicago, Avison had helped Kathleen Coburn with research into & editing of Samuel Taylor Coleridge's notebooks.*



386 ***Origin* | second series | :RESPONSE | *featuring* — | MARGARET | AVISON | 4 | JANUARY | 1962 [from cover]**
64pp stitched in card covers; 212 × 152 × 5 mm.
COPYRIGHT PAGE *"Copyright 1962, Cid Corman | Printed by the Genichido Press".*
COLOPHON *"Origin is not for sale; it can be had for love, as it | happens, not for money. Not that anyone wanting to | offer money to help, coming with love also, will be | repulsed. To receive the magazine requires only writing | and asking for it, one person to another. It is the | minority of one to whom Origin is addressed. I seek | response; I don't demand it. Requests will be honored | for a year (4 issues appearing in April, July, October, | January) and then should be renewed. Priority will be | offered those who show concern for the material involved, | involved themselves with it, though not necessarily agree- | ing with its manner, matter, scope of delivery. Libraries | will also be treated as individuals. | Only 300 copies of each issue will be printed. And the | magazine will appear for 5 years (20 issues in all). | All correspondence should be addressed to the editor, | Cid Corman, at: | 1088 Fulton Street | San Francisco 17, California. | … | Origin, printed in Kyoto, Japan, is managed there by | Will Petersen. Co-ordinating editor, Ami Petersen."*
ENCLOSURE *a mimeo Note on newsprint announcing the publication of* "It was | *collected fiction by | Louis Zukofsky | published by | Origin Press in | Kyoto Japan in an | edition limited to | 250 copies", available from Celia Zukofsky, 135 Willow Street, Brooklyn.*

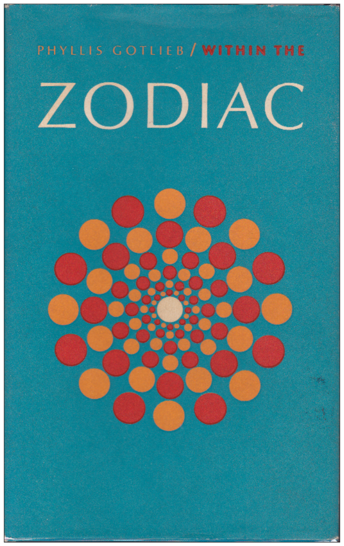
Fourth issue of the second series, featuring 13 poems & a letter by Margaret Avison (pp1–21). A nice copy.
NOTE *dated 9 March 1961, the letter to Corman was published without Avison's knowledge or consent, upsetting her considerably. The issue also includes work by Carol Bergé, Robert Duncan, Frank Samperi, Gary Snyder, Philip Whalen & Louis Zukofsky.*

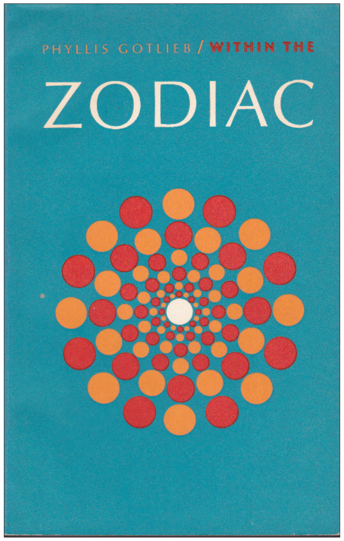
387 **MARGARET AVISON | *Winter Sun* | UNIVERSITY OF TORONTO PRESS | TORONTO**
[96pp]: [vi], 90; sewn in six gatherings bound with plain endleaves in printed yellow boards, lacking the jacket; 220 × 145 × 10 mm.
COPYRIGHT PAGE *"First published 1960 | © Margaret Avison 1960 | Second impression 1962 | … | The author wishes to thank the John Simon Guggenheim | Memorial Foundation for a 1956 grant which made possible the | ordering of manuscripts and provided leisure for much of the | new work here. Grateful acknowledgement is also due to the | editors of Combustion (Toronto), Kenyon Review, Origin, Poetry | (Chicago), Queen's Quarterly, A.J.M.Smith's* The Book of | Canadian Poetry *(W.J.Gage) and his* The Oxford Book of Canadian | Verse, *and to Ralph Gustafson's* Penguin Book of Canadian Verse | *for the poems first published there. | Printed in Great Britain".*
Second edition, with corrections; printed in England on wove stock. This edition remains elusive. A nice copy.
NOTE *under* OCLC *identifier 320960000, WorldCat records that the book was "Reprinted with corrections, 1962". The title* Winter Sun and Other Poems *commonly appears in reference works (& the omnibus edition including* The Dumbfounding, *1982) but the title on the title-page of all three issues reads* Winter Sun. *The expanded title appears only on the upper cover & jacket of the first edition (both issues), with the title altered on the cover of the corrected edition to "Winter Sun | Poems by | Margaret Avison". The spine title of all three issues is* Winter Sun.



23.2 | Series 4.6 | 25 February 1961 | Phyllis Gotlieb

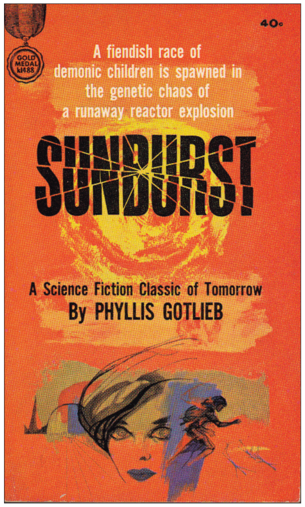
388 **PHYLLIS GOTLIEB / WITHIN THE | ZODIAC**
[96pp]: [viii], 88; sewn in six gatherings glued with textured blue endleaves in plain card covers, in an attached illustrated jacket; 232 × 147 × 8 mm.
COPYRIGHT PAGE *"Copyright. | © McClelland and Stewart Limited, 1964".*
NOTE ON PUBLICATION *"This book is the result of a unique association dedicated to the improvement of the standards of design and manufacture in the making of Canadian books. It is the fourth of a group of selected works of poetry and belle lettres chosen both to inspire and to complement fine craftsmanship in the designing and manufacturing arts. It has been published in a limited edition and will not be reprinted in this format. Its publication is experimental in the sense that the strict economic limitations that might normally prevail were waived to permit adequate attention to detail in the various stages of production. It was planned, designed and illustrated by Frank Newfeld, typographer and art director, whose work has earned him an imposing series of awards in various fields of design. It was produced under the joint auspices of the Rolland Paper Company Limited who supplied the stock, Ropaco Offset; T.H.Best Printing Company Limited, in whose plant the type was set and the books printed and bound; and McClelland and Stewart Limited."*
NOTE ON TYPE *"This book is set in Caledonia, a typeface | first made available in 1939. The design | is influenced by Martin's Roman and | Scotch Roman and was designed by the | American typographer, W.A.Dwiggins."*





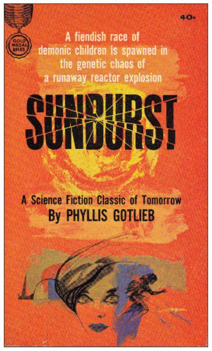
Paperback issue of the author's first collection of poetry (preceded by a broadside); 43 poems illustrated with eight two-colour drawings by Frank Newfeld. A fine copy (WorldCat tracing 92 copies of both issues).
NOTE *the Acknowledgements include Hawkshead Press, publisher of the author's broadside,* Who Knows One? *(1962) & Moment edited by Milton Acorn & Al Purdy, their second issue including the proposal, "Personal: Phylis* [sic] *will you marry us? M.A. & A.W.P." (April 1960). The last of the five titles in Frank Newfeld's Design for Poetry Series (1960–4), including Earle Birney's* Ice Cod Bell or Stone *(1962) which was later excluded. According to Souster's introduction from the mimeo programme notes, "the first full-fledged reading" for Phyllis Gotlieb.*

389 **PHYLLIS GOTLIEB / WITHIN THE | ZODIAC**
[96pp]: [viii], 88; sewn in six gatherings bound with textured blue Byronic endleaves in blind-embossed turquoise linen gilt-stamped along spine, with an illustrated jacket; 238 × 151 × 13 mm.
COPYRIGHT PAGE *"Copyright. | © McClelland and Stewart Limited, 1964".*
NOTE ON PUBLICATION *"This book is the result of a unique association dedicated to the improvement of the standards of design and manufacture in the making of Canadian books. It is the fourth of a group of selected works of poetry and belle lettres chosen both to inspire and to complement fine craftsmanship in the designing and manufacturing arts. It has been published in a limited edition and will not be reprinted in this format. Its publication is experimental in the sense that the strict economic limitations that might normally prevail were waived to permit adequate attention to detail in the various stages of production. It was planned, designed and illustrated by Frank Newfeld, typographer and art director, whose work has earned him an imposing series of awards in various fields of design. It was produced under the joint auspices of the Rolland Paper Company Limited who supplied the stock, Ropaco Offset; T.H. Best Printing Company Limited, in whose plant the type was set and the books printed and bound; and McClelland and Stewart Limited."*
NOTE ON TYPE *"This book is set in Caledonia, a typeface | first made available in 1939. The design | is influenced by Martin's Roman and | Scotch Roman and was designed by the | American typographer, W.A. Dwiggins."*
Cloth issue of the author's first collection of poetry (preceded by a broadside); 43 poems illustrated with eight two-colour drawings by Frank Newfeld. A fine copy (WorldCat tracing 92 copies of both issues).
NOTE *the total edition of this last title in the series was arguably 1500 copies (500 in cloth). "A writer of poetry since the age of eleven, Phyllis Gotlieb gave it up temporarily in 1950 when she took her Master of Arts degree in English at the University of Toronto and turned to science fiction. By the time her first story was published some years later, she had returned to poetry & she has continued to combine this dual writing career with the care of her husband, who is director of the University of Toronto's Institute of Computer Science, & her three young children." In 1949, Phyllis Fay Bloom (1926–2009) married computer science prof Calvin Gotlieb (1921–2016).*


GOLD MEDAL BOOKS
40¢
A fiendish race of demonic children is spawned in the genetic chaos of a runaway reactor explosion
SUNBURST
A Science Fiction Classic of Tomorrow
By PHYLLIS GOTLIEB

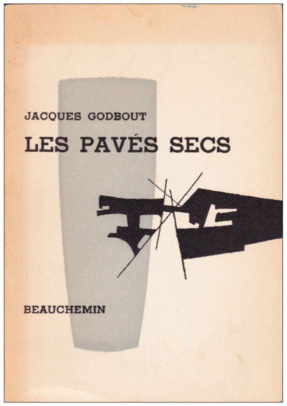
390 ***sunburst*** **| by Phyllis Gotlieb | An Original Gold Medal Book | GOLD MEDAL BOOKS | Fawcett Publications Inc, Greenwich, Conn | Member of American Book Publishers Council, Inc**
160pp (all edges yellow); perfectbound in illustrated card covers (40¢ on face); 181 × 108 × 12 mm.
COPYRIGHT PAGE *"Copyright © 1964 by Fawcett Publications, Inc | A shorter version serialized in Amazing Magazine, | copyright © 1964 by Ziff-Davis Publishing Co | … | Printed in the United States of America".*

ASSOCIATION COPY *signed tp in blue ink, "June 8, 1965 | June D. Carlson".*
The author's first novel, issued as a paperback original under the number K1488*. As new; elusive thus.*
NOTE *much reprinted. June Carlson (1924–96) was an actress whose husband Donald McKean produced the 40s flicks* Rogues Gallery; Shake Hands with Murder; *&* Delinquent Daughters *(featuring his soon-to-be wife). Phyllis Bloom (1926–2009) grew up in her father's theatres, immersed in the film culture of the late 30s & early 40s. Established in 2001, the Sunburst Award for Canadian Literature of the Fantastic was named in honour of the 'mother' of Canadian Sci-Fi. "When I sold my first novel* Sunburst *I got $2500 for it. It cost 40 cents a copy and they gave me 2 cents of that, they printed 125,000 copies and sent them all over the world.…I was the only SF writer in Canada for many years. I was asked to join the Science Fiction Writers of America in 1965 and there was one other fellow from Canada, William Bankier, who lived in Montreal – but he went into true crime.… To find out what SF is good for, you have to go way back and look up a treatise called* The Defence of Pœsie *by Sir Phillip Sidney, an Elizabethan writer. He tells you that people need to spread their imagination with visions, chimeras, speculations. He was defending poetry as being a non-trivial pursuit. And he said we need that to make our minds develop. I couldn't say it better now [Phyllis Gotlieb interviewed by James Schellenberg & David Switzer in* Challenging Destiny 8, *1999]."*

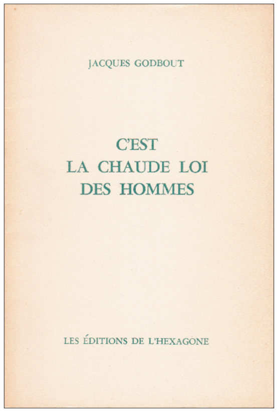

40¢
A fiendish race of demonic children is spawned in the genetic chaos of a runaway reactor explosion
SUNBURST
A Science Fiction Classic of Tomorrow
By PHYLLIS GOTLIEB

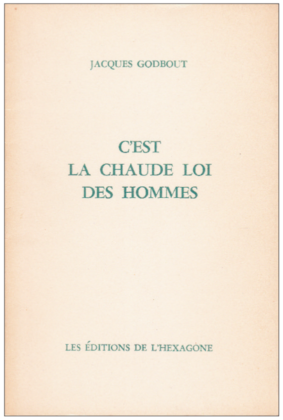
24.1 | *Series 4.7* | *25 March 1961* | *Jacques Godbout*

391 **JACQUES GODBOUT | LES PAVÉS SECS | MONTRÉAL | ÉDITIONS BEAUCHEMIN | 1958**
96pp sewn in six gatherings glued in letterpress card covers with unprinted flaps & yapp fore-edges; 204 × 143 × 6 mm.
COPYRIGHT PAGE *"Droits réservés, Canada, 1958, | par Jacques Godbout, Montréal. | Copyright 1958."*
COLOPHON *"Achevé d'imprimer | aux Éditions Beauchemin, | le douze décembre | mil neuf cent cinquante-huit."*
The author's third book, toned about perimeter of covers with a bump at heel. This copy remains unopened; uncommon thus (WorldCat locating 50 listings including ebooks).
NOTE *the sole listing among his earlier titles is* Carton-Pâte *(1956: Seghers, Paris). Gaston Miron worked at Librairie Beauchemin before moving to Paris in 1959.*



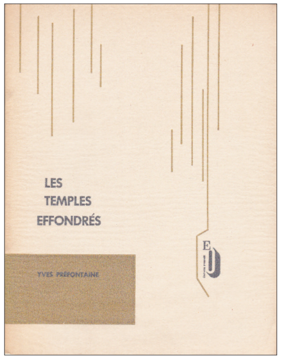
392 **JACQUES GODBOUT | C'EST | LA CHAUDE LOI | DES HOMMES | LES EDITIONS DE L'HEXAGONE**
72pp sewn in five gatherings glued in letterpress card covers with printed lower flap; 191 × 129 × 5 mm.
COPYRIGHT PAGE *"Copyright de Les Editions de l'Hexagone | Ottawa – 1960".*
COLOPHON *"C'est ouvrage a été achevé d'imprimer sur | les presses du l'imprimerie Bien Public | à Trois-Rivières (Canada) le 10 octobre | 1960."*
The author's fourth volume (counting his little-known first book, Détours et contours, *published in Africa the year he taught French there, "écrit, dactylographié, et relié à Addis Ababa en Ethiopie, 20/9/56" including original art). A fine unopened copy.*
NOTE *both Godbout & Préfontaine were employed as scriptwriters for the French network of the CBC. A booklet of four poems was produced for the event. "28 Mayfield Ave, Toronto 3, Ont, March 18, 1961. Mr Nathan Marcus,*



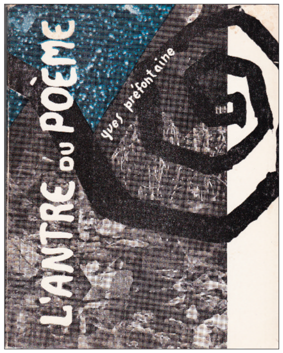


YM-YWHA 750 Spadina Ave, Toronto, Ontario. Dear Nathan: I enclose the volume entitled C'est la Chaude Loi des Hommes *which Jacques Godbout intends to read in its entirety next Saturday. I would like to have the first four poems mimeographed; 75 copies should be ample. The other poet's mss has not yet been received: I will send it along the moment it arrives. If there's any snag in this operation, please let me know at once, as I think it will add a great deal to the evening if this material is available. Sincerely, Ray Souster. PS Please hand* [sic] *on to the volume for me: I'll want it from you Saturday night." Souster spells his surname "Marcus" but the local Directories list it as "Markus". Programme Director at the YM/YWHA, Professor Nathan Markus had a fellowship established by his widow Professor Roberta (Lander) Markus. The Nathan Markus Fellowship in Gerontological Social Work provides an annual award to a doctoral student at the University of Toronto with high scholastic achievement, promise in research & an approved proposal in the field of gerontology.*

24.2 | Series 4.7 | 25 March 1961 | Yves Préfontaine



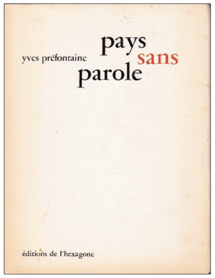
393 **YVES PRÉFONTAINE | LES TEMPLES EFFONDRÉS | ÉDITIONS D'ORPHÉE**
92pp (last two leaves blank) sewn in six gatherings glued in card covers with unprinted flaps in unprinted French-style tissue glassine protector; 210 × 163 × 10 mm.
COPYRIGHT PAGE *"Copyright | by | Yves Préfontaine | Ottawa | 1957".*
COLOPHON *"La présente édition des Temples effon- | drés a été tirée à 435 exemplaires, | dont 400 exemplaires sur zéphyr co- | quille, et 35 exemplaires grand format | sur byronic gris. | Achevé d'imprimer aux ateliers | d'Orphée le 1 novembre 1957."*
Trade issue of the author's second volume of poetry, set on the linotype & handprinted by André Goulet in an edition of 400 copies thus (from a total edition of 435). A pristine copy.
NOTE *laid into this copy is a prospectus for* La Dualité Culturelle au Canada *par Albert Lévesque, pioneer among indie Québecois publishers in the run-up to the Quiet Revolution. A booklet of four poems was made for the event. "28 Mayfield Ave, Toronto 3, Ont, March 20, 1961. Mr Nathan Marcus, YM-YWHA 750 Spadina Ave, Toronto, Ont. Dear Nathan: I enclose the two volumes* Les Temples Effondres *and* L'Antre du Poeme *by Yves Prefontaine. From these I would like the following 4 poems mimeographed in a 75 copy run, to go with the four poems by Jacques Godbout:* Les Temples Effrondres *'Ombres tres encloses et lointaines', page 28 to 30* [&] *'Hymne perpetual', page 62* [& *from*] L'Antre du Poeme *'Au phare de l'Ile verte, page 40* [&] *'Cap Tourmente', page 41. Please let me have these two volumes back Saturday night as the poet may want to use them to read from: same with the Godbout volume. Sincerely, Ray Souster".*

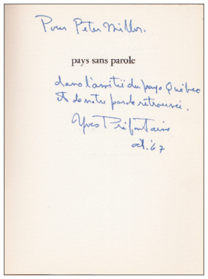


394 **YVES PRÉFONTAINE | L'ANTRE | DU | POÈME | ÉDITIONS | DU | BIEN PUBLIC**
88pp sewn in five gatherings glued in illustrated card covers with printed flaps; 206 × 163 × 8 mm.
COLOPHON *"Imprimerie du Bien Public, Trois-Rivières".*
The author's third separate book [1960], a disquisition on the font & lair of poetry; with his prefatory note likening the text to fruits falling from the same tree & roughly at the same time as those in his earlier collections of poetry. "In short, notes taken as one takes a trail where one gets lost, in a certain region where the trails, even if one gets

lost, always start from the only path, thus forming a network that goes on expanding, until the cry becomes flesh. Hazardous notes that have developed meaning, a direction towards… So that they are here, bare and ruined.” About a fine copy (WorldCat tracing 39).
NOTE *cover illustration by Automatist, Jean-Paul Mousseau (1927–91); while the second section of the book, ‘Le Lieu plastique’, is addressed “aux peintres amis”. Begun in 1909 as a Catholic weekly paper, by the Bishop of Trois-Rivières Mgr Cloutier, Le Bien Public was bequeathed during the Depression to writers Clément Marchand (1912–2013) & Raymond Douville (1905–97), who went on to establish Éditions du Bien Public (1933–78).*

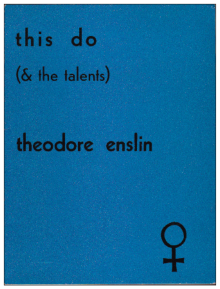
395 **yves préfontaine | pays | sans | parole | Éditions de l’hexagone**
80pp sewn in five gatherings glued in printed card covers with yapp fore-edges; 212 × 162 × 7 mm.
COPYRIGHT PAGE *“Tous droits réservés / Copyright by / Les Editions de l’Hexagone / Ottawa, 1967 /| Bibliothèque Nationale de Québec, 1967”.*
COLOPHON *“Achevé d’imprimer | aux Presses sociales, | Michel Chartrand, imprimeur, | Longueuil, | pour le compte des | Editions de l’Hexagone, | Montréal, | en septembre 1967”.*
PRESENTATION COPY *inscribed half-title in blue ink, “Pour Peter Miller, | dans l’amitié du pays Québec | et de notre parole retrouvir. | Yves Préfontaine | oct. ’67”.*
The author’s fifth book & first after his reading in the Contact series, inscribed to Contact editor Peter Miller. Awarded the France-Québec Prize. Covers lightly toned about perimeter, else fine.
NOTE *prefaced with the author’s ‘Indice’ dated 1964, in which he compares les poètes Québecois to explorers in the early stages of their own discovery of America.*



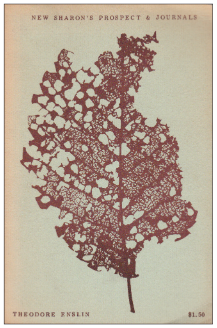


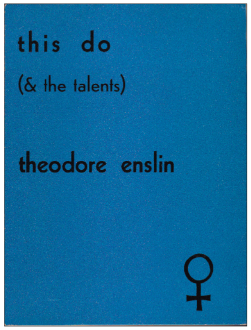
25 | Series 4.8 | 29 April 1961 | Theodore Enslin

396 **this do | theodore enslin**
40pp sewn in two gatherings glued in letterpress card covers ($1.00 rear); 197 × 149 × 3 mm.
COPYRIGHT PAGE *“copyright 1966 | by theodore enslin”.*
COVER TITLE *“this do | (& the talents) | theodore enslin”.*
COLOPHON “This Do *with* The Talents | *was produced on Chebuko paper us- | ing Bodoni Book 12 point type face | in the printshop of Impresora Al | pha, Juan A. Mateos 72 (Colonia | Obrera), México, DF, in Februa- | ry of 1966. The edition of 1000 | copies was cared for by Margaret | Randall and Barbara Moraff.”*
The author’s third book, published by Ediciones el Corno Emplumado. A nice copy (WorldCat locating 97).
NOTE *“Mr Enslin’s only book to date,* The Work Proposed, *will be on sale in limited quantities at the close of the reading [Raymond Souster, Introduction].” The copy of his first book inscribed to Irving Layton is described in E-section above, comprising titles represented by Contact Press (#234).*

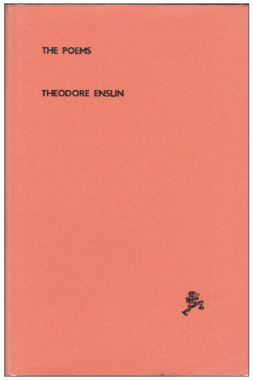


397 **NEW SHARON’S PROSPECT & JOURNALS | THEODORE ENSLIN | Coyote’s Journal | 1966**
[76pp]: [viii], side-stapled thrice & glued into printed card covers ($1.50 on face); 210 × 138 × 5 mm.
COPYRIGHT PAGE *“Coyote’s Journal #7 | Edited by James Koller and Edward van Æstlyn | Managing Editor William Brown | Cover by Zoe Brown | … | Distributed by City Lights Books, 261 Columbus Ave, | San Francisco, California”.*





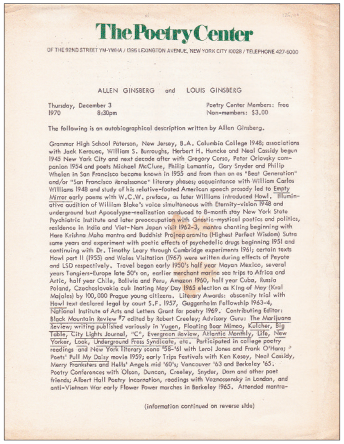
The author's fourth book. Toned about perimeter of covers, else fine (WorldCat locating 37).
NOTE *the first section 'New Sharon's Prospect' comprises poems & journal entries inspired by William Wood's* New Englands Prospect *(1634); the second, 'Pages from Journals', selected entries from two sets of journals (New York, Massachusetts & Vermont; & Maine).*



398 **THE POEMS | THEODORE ENSLIN | The Elizabeth Press | New Rochelle, NY**
[96pp] last leaf blank; sewn in six gatherings bound with peach endleaves in black linen gilt-stamped along spine, with letterpress jacket ($6.00 on flap); 191 × 128 × 15 mm.
COPYRIGHT PAGE *"© 1970 Theodore Enslin | … | Printed at the Press of Villiers Publications Ltd | Ingestre Road, London NW5, England".*
AUTHOR'S FLAP NOTE *"There are many poems, but these are | Poems to me, and there is a difference. | That they came from a rootedness | which takes off, and far more than | their words leads to a singing, and a | joy in singing."*
COLOPHON *"300 copies of* The Poems *have been printed from | Baskerville 10pt type on Abbey Mills paper, and | the type has been distributed."*
ASSOCIATION COPY *ex-libris Victor Coleman, without distinguishing marks or plate.*
The author's tenth book & second hardcover. Lovely.
NOTE *while Enslin was in Toronto for the reading, Souster took him to the lighthouse in the harbour.*

26.1 | Series 5.1 | 21 October 1961 | Allen Ginsberg originally scheduled

399 **The Poetry Center | of the 92nd Street YM-YWHA / 1395 Lexington Avenue, New York City 10028 / Telephone 427-6000 | ALLEN GINSBERG and LOUIS GINSBERG | Thursday, December 3 | 1970 8:30pm | Poetry Center Members: free | Non-members: $3.00**
[2pp] leaf; 279 × 215 mm broadsheet.
Information sheet for a joint reading by Ginsberg & his dad, composed by Allen Ginsberg; printed on Poetry Center letterhead. Wear to fore-edge with a central stain.
NOTE *Ginsberg's absence in Toronto led to the substitution of Robert Creeley. This sheet is included however as a memento of the historic New York series which hosted Canadian Contact authors such as Layton, Cohen, Scott & Avison. Founded in 1874, the 92nd St Y inaugurated its Poetry Center – "more an idea than a place" – in 1939, with a reading to an audience of 25 (at 35 cents a head) by Contact magazine editor William Carlos Williams. Proposed, at the suggestion of his wife Vivienne Koch, by poet Norman Macleod – editor of such memorable littles as Morada, Tambour & Jackass – the Center has endured for 83 years, Canadian poet John Malcolm Brinnin (1916–98) taking over from Kimon Friar as its third director (1948–56). "After years of having watched the Y's poetry program dribbling along, I turned the Kaufmann auditorium into the most famous forum for poetry in the English-speaking world, deliberately abandoning Macleod's and Friar's custom of hit-and-miss presentations of poets to small gatherings in side rooms." He offered Dylan Thomas $500 to tour America, with his first stop a reading at the Y (23 February 1950) – an event which drew almost a thousand people & transformed the Center incalculably. Brinnin's harrowing account of what it took, however, illustrates the degree of his dedication &*


The Poetry Center
OF THE 92ND STREET YM-YWHA / 1395 LEXINGTON AVENUE, NEW YORK CITY 10028 / TELEPHONE 427-6000

ALLEN GINSBERG and LOUIS GINSBERG

Thursday, December 3
1970 8:30pm

Poetry Center Members: free
Non-members: $3.00

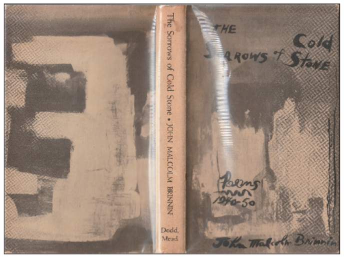
The following is an autobiographical description written by Allen Ginsberg.

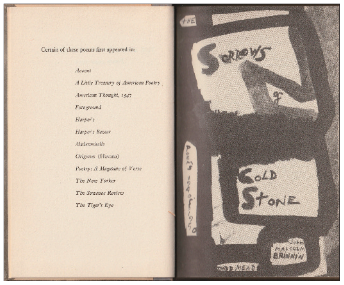
Grammar High School Paterson, New Jersey, B.A. Columbia College 1948; associations with Jack Kerouac, William S. Burroughs, Herbert H. Huncke and Neal Cassidy begun 1945 New York City and next decade after with Gregory Corso, Peter Orlovsky companion 1954 and poets Michael McClure, Philip Lamantia, Gary Snyder and Philip Whalen in San Francisco became known in 1955 and from then on as "Beat Generation" and/or "San Francisco Renaissance" literary phases; acquaintance with William Carlos Williams 1948 and study of his relative-footed American speech prosody led to Empty Mirror early poems with W.C.W. preface, as later Williams introduced Howl. Illuminative audition of William Blake's voice simultaneous with Eternity-vision 1948 and underground bust Apocalypse-realization conduced to 8-month stay New York State Psychiatric Institute and later preoccupation with Gnostic-mystical poetics and politics, residence in India and Viet-Nam Japan visit 1962-3, mantra chanting beginning with Hare Krishna Maha mantra and Buddhist Prajnaparamita (Highest Perfect Wisdom) Sutra same years and experiment with poetic effects of psychedelic drugs beginning 1951 and continuing with Dr. Timothy Leary through Cambridge experiments 1961; certain texts Howl part II (1955) and Wales Visitation (1967) were written during effects of Peyote and LSD respectively. Travel began early 1950's half year Mayan Mexico, several years Tangiers-Europe late 50's on, earlier merchant marine sea trips to Africa and Artic, half year Chile, Bolivia and Peru, Amazon 1960, half year Cuba, Russia Poland, Czechoslovakia culminating May Day 1965 election as King of May (Kral Majales) by 100,000 Prague young citizens. Literary Awards: obscenity trial with Howl text declared legal by court S.F. 1957, Guggenheim Fellowship 1963-4, National Institute of Arts and Letters Grant for poetry 1969. Contributing Editor: Black Mountain Review #7 edited by Robert Creeley; Advisory Guru: The Marijuana Review; writing published variously in Yugen, Floating Bear Mimeo, Kulcher, Big Table, City Lights Journal, "C", Evergreen Review, Atlantic Monthly, Life, New Yorker, Look, Underground Press Syndicate, etc. Participated in college poetry readings and New York literary scene '58-'61 with Leroi Jones and Frank O'Hara; Poets' Pull My Daisy movie 1959; early Trips Festivals with Ken Kesey, Neal Cassidy, Merry Pranksters and Hells' Angels mid '60's; Vancouver '63 and Berkeley '65. Poetry Conferences with Olson, Duncan, Creeley, Snyder, Dorn and other poet friends; Albert Hall Poetry Incarnation, readings with Voznossensky in London, and anti-Vietnam War early Flower Power marches in Berkeley 1965. Attended mantra-

(information continued on reverse side)

*sacrifice to poetry-as-event (*Dylan Thomas in America*, 1956: Dent). William Kolodney (1899–1976), Program Director of the Y (1935–76) not only instituted Norman Macleod's proposal for the Center, but also provided Toronto writer Lou Trifon with his infamous effigy nom-de-guerre.*

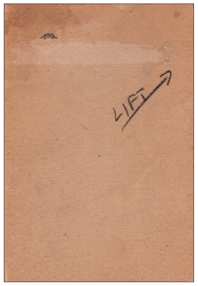
400 **THE | SORROWS | OF | COLD | STONE | POEMS 1940–1950 | JOHN | MALCOLM | BRINNIN | DODD MEAD**
[122pp, 4 plate leaves]: [ii], x, 110; sewn in eight gatherings bound with plain endleaves in cloth-backed illustrated boards gilt-stamped along spine, with illustrated price-clipped jacket; 208 × 135 × 20 mm.
COPYRIGHT PAGE *"Copyright, 1951, | by John Malcolm Brinnin | … | Drawings by courtesy of the Betty Parsons Gallery, New York City. | Printed in the United States of America".*
COLOPHON *"First Printing | of which this is Number | ["363" in blue ink]".*
The author's fourth volume of poetry, "with collaborative wash drawings by Theodoros Stamos". A nice copy save for a small stain at crown of spine.
NOTE *the Canadian-born author's first book after assuming the direction of the Poetry Center. Presumably limited to 1000 copies (WorldCat tracing 281). The unfoliated plate leaves on common stock don't figure in the pagination, bulking collation to 130pp (including the justification leaf tipped-in at front).*


The Sorrows of Cold Stone • JOHN MALCOLM BRINNIN
Dodd, Mead
THE SORROWS of Cold Stone
Poems 1940-50
John Malcolm Brinnin

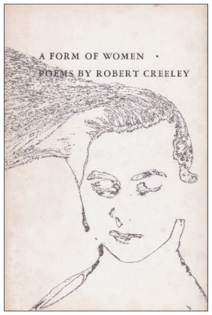


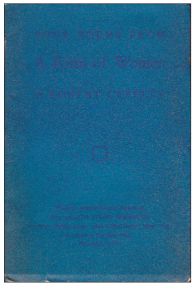
26.2 | Series 5.1 | 21 October 1961 | Robert Creeley

401 **A FORM OF WOMEN | POEMS BY | ROBERT CREELEY | JARGON BOOKS | *in association with* | CORINTH BOOKS | *32 West Eight Street* | *New York 11, New York***
[60pp] sewn in four gatherings glued in raw card covers; 202 × 138 × 6 mm.
COPYRIGHT PAGE *"Copyright 1959 by Robert Creeley | … | Printed in the United States of America by | Heritage Printers, Inc, Charlotte, North Carolina | Jargon Books are designed and edited by | Jonathan Williams, Highlands, North Carolina".*
PROOF COPY *with the first & third leaves in the published version excised & the fore-edge untrimmed. Acquired in Toronto, this copy may have been an advance page proof sent to one of the Contact crew. With the word "lift" on cover in grease pencil & a single internal marginal mark in the same medium. The cover originally bore a label (presumably with the title). Stained at crown of spine with a ringstain rear.*
NOTE *the first leaf in the published book prints the series number (Jargon 33) while the third comprises 'A Note to These Poems' by the author. On the 23rd, Lia Souster recorded a deposit of $40 from the reading in the Contact Reading Series ledger, minus $16.02 for Creeley's supper & $16.49 to Pádraig Ó Broin for postage, paper etc, leaving a balance of $22.80 on hand.*



402 **A FORM OF WOMEN | POEMS BY | ROBERT CREELEY | JARGON BOOKS | *in association with* | CORINTH BOOKS | *32 West Eight Street* | *New York 11, New York***
[64pp] sewn in four gatherings bound with printed endleaves in illustrated card covers ($1.50 inside cover); 202 × 135 × 5 mm.



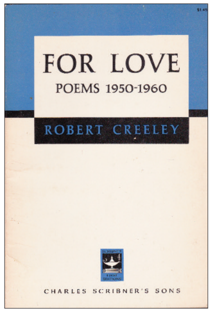


COPYRIGHT PAGE *"Copyright 1959 by Robert Creeley | … | Printed in the United States of America by | Heritage Printers, Inc, Charlotte, North Carolina | Jargon Books are designed and edited by | Jonathan Williams, Highlands, North Carolina".*

INSCRIBED COPY *signed tp beneath the author's name, in black ink.*

The author's ninth book, produced in an edition of 2000 copies as Jargon 33 [NOVAK A9]. *Lightly rubbed else tight & clean (WorldCat tracing 142 copies).*

NOTE *the printed pastedowns include a photo of the author (rear).*

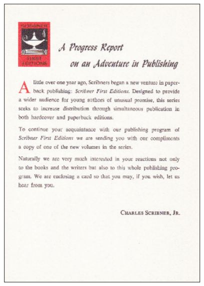


403 **FOUR POEMS FROM | A Form of Women | by ROBERT CREELEY | Privately printed for the friends of | THE EIGHTH STREET BOOKSHOP | 32 West Eighth Street, corner MacDougall, New York | to celebrate the New Year | December, 1959 [from cover]**

[8pp] in two quarto leaves (unopened along top edge), sewn in letterpress duplex paper wraps with yapp edges; 160 × 107 mm pamphlet.

The author's tenth publication, issued in an edition of some 300 copies [NOVIK A10]. *The four poems appear on the rectos. A nice copy with very light edge-wear.*

NOTE *designed for Ted & Eli Wilentz by their shipper & copublisher, Jonathan Williams.*



A Progress Report
on an Adventure in Publishing

A little over one year ago, Scribners began a new venture in paperback publishing: *Scribner First Editions.* Designed to provide a wider audience for young authors of unusual promise, this series seeks to increase distribution through simultaneous publication in both hardcover and paperback editions.

To continue your acquaintance with our publishing program of *Scribner First Editions* we are sending you with our compliments a copy of one of the new volumes in the series.

Naturally we are very much interested in your reactions not only to the books and the writers but also to this whole publishing program. We are enclosing a card so that you may, if you wish, let us hear from you.

CHARLES SCRIBNER, JR.

404 **FOR LOVE | Poems 1950–1960 | ROBERT CREELEY | *Charles Scribner's Sons – New York***

160pp perfectbound in printed card covers ($1.45 on face); 203 × 138 × 13 mm.

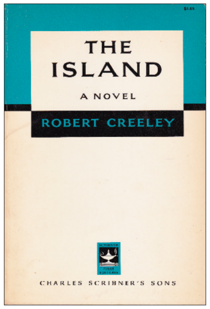
COPYRIGHT PAGE *"Copyright © 1962 Robert Creeley | This book published simultaneously in the United | States of America and in Canada – Copyright under | the Berne Convention | … |* A-2.62[C] *| … | Printed in the United States of America".*

REVIEW COPY *with the signature on half-title of Professor J. Percy Smith, Department of English, University of Saskatchewan.*

INSCRIBED COPY *signed tp by the author above his name, in black ink.*

Paper issue of the author's first volume from a trade publisher, issued 9 April 1962 in an edition of 5191 copies thus [NOVIK A11]. *First issue of the paperback (perfectbound) with "an" instead of "any" (65:7). A tight clean copy with an unobtrusive soft crease along spine.*

NOTE *although there were also 988 hardcovers, this was one of the first titles issued in the Scribner First Editions format aimed primarily at the student market, "superior new writing in quality paperbound form". This copy accompanied the following entry as an academic review copy.*



405 **THE | ISLAND | ROBERT CREELEY | CHARLES SCRIBNER'S SONS | New York**

192pp (last leaf blank) perfectbound in printed card covers ($1.65 on face); 202 × 136 × 15 mm.

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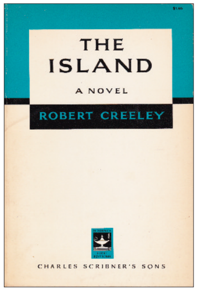
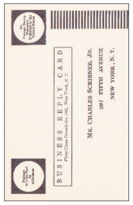
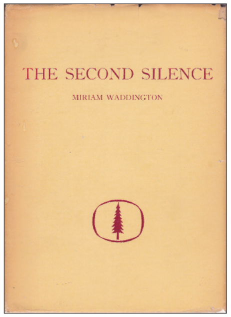
ENCLOSURES *"A Progress Report | on an Adventure in Publishing | … | Charles Scribner, Jr"; together with the publisher's Business Reply Card with "Scribner First Editions" verso.*



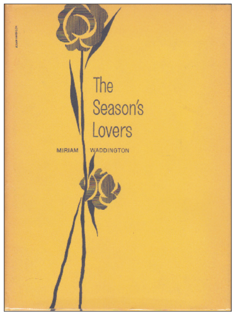


REVIEW COPY *with the signature on half-title of Professor J. Percy Smith, Department of English, University of Saskatchewan.*
INSCRIBED COPY *signed tp by the author beneath his name, in black ink.*
Paper issue of the author's second volume from a trade publisher, issued 13 September 1963 in an edition of 4991 copies thus [NOVIK A12]. *A tight clean copy with light creasing to spine.*
NOTE *although there were further 2616 hardcovers, this book was also part of the Scribner First Editions series aimed at the student market, "superior new writing in quality paperbound form" (the 'Progress Report' revealing that "a little over a year ago, Scribners began a new venture in paperback publishing"). This copy conforms to the second issue as described by Novik: "In the first impression paperbacks lines 20 and 21 are reversed on page 145. All hardbacks seen have had a cancelled leaf for pages 145–146 correcting the transposition. The second impression of the paperback, printed in August 1964, has lines 20–21 in correct order. There were no hardback second impression [copies]." Yet this copy – a first printing as evidenced by the Scribner code – includes a cancel leaf (145/6), accounting for the spine crease. Clearly, at least some copies of the first paperback issue also bore the cancellans. A bibliographically significant copy. Gary Lepper, likewise, limits the cancellans to the hardcover issue—*A Bibliographical Introduction to Seventy-Five Modern American Authors, *1976: Serendipity Books (p133).*

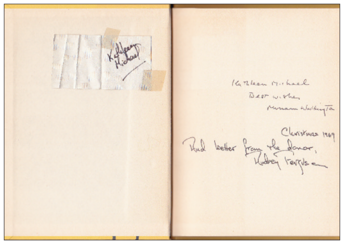
27.1 | *Series 5.2* | *11 November 1961* | *Miriam Waddington*

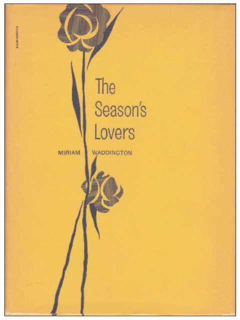


406 **The Second Silence** | **MIRIAM WADDINGTON** | **THE RYERSON PRESS • TORONTO**
[64pp]: [vi], 58; sewn in four gatherings bound with plain endleaves in printed boards, with matching jacket; 216 × 159 × 11 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1955 by | The Ryerson Press, Toronto | … | Published 1955 | … | printed and bound in Canada | by The Ryerson Press, Toronto".*
REVIEW COPY *with the ink signature of Milton Wilson on ffe (lacking the slip).*
The author's second collection of poetry, issued early 1955 in a presumed edition of 500 copies; 26th volume in the Ryerson Modern Poets series. A nice copy, with pencil marks alongside two titles in the Contents, moderate edgewear to crown of jacket & fading of spine type (as usual).
NOTE *reviewed in The Fiddlehead 25, May 1955. The list of titles in the Ryerson Contemporary Poets series (p ii) includes 23 earlier volumes, omitting* At the Long Sault *by Archibald Lampman (1943) &* Now Is Time *by Earle Birney (1945) from what had previously been identified as the Ryerson Library of Modern Canadian Poets series. Costs for this reading totalled $50, each Toronto author receiving a reading fee of $25.*



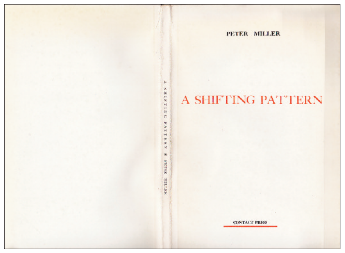
407 **The Season's Lovers** | **MIRIAM WADDINGTON** | **THE RYERSON PRESS • TORONTO**
[64pp]: [viii], 56; sewn in four gatherings bound with plain endleaves in printed boards, with matching jacket; 210 × 158 × 11 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1958 by | The Ryerson Press, Toronto | … | Published 1958 | … | printed and bound in Canada | by The Ryerson Press, Toronto".*
PRESENTATION COPY *inscribed ffe in black ink, "Kathleen Michael | Best wishes | Miriam Waddington".*

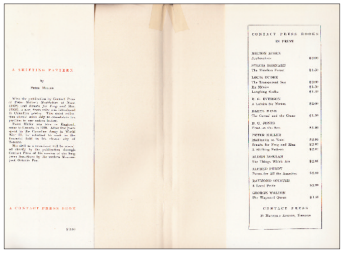


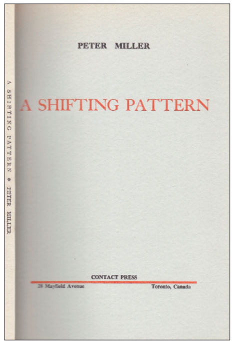


The author's third collection of poetry, issued late 1958 in a presumed edition of 500 copies; the 30th title in the Ryerson Contemprorary Poets series. The jacket bears the name of designer Allan Harrison. A tight clean lovely copy in bright jacket.
NOTE *the earliest review is dated March 1959. A further inscription on the ffe reads, "Christmas 1969 | And better from the donor, | Audrey Ferguson"; while the original recipient has taped her signature onto the pastedown (on the back of a slip of foil from a cigarette pack).*

27.2 | Series 5.2 | 11 November 1961 | Peter Miller







408 **PETER MILLER | A SHIFTING PATTERN | CONTACT PRESS | 28 Mayfield Avenue, Toronto, Canada**
80pp (last leaf blank) sewn in five gatherings bound without endleaves in letterpress pale blue card covers in a letterpress jacket ($2.00 on flap); 229 × 153 × 8 mm.
COPYRIGHT PAGE *"Copyright by Peter Miller, 1962 | Printed in England by | The Poets' and Painters' Press, | 146 Bridge Arch, Sutton Walk, London, S.E.1."*
CORRECTED *the word "Rogue" in the Contents is crossed out in blue ink with the word "Rouge" written above. A very nice copy of the paper issue with the ghost of a University of Toronto Bookroom sticker on half-title (WorldCat tracing 64 copies).*
NOTE *having returned from a year abroad, Peter Miller began his financial & editorial duties at Contact, the reading in part a celebration of his return & his introduction as director of operations. In his absence, only two titles were seen through the press, Dudek's thesis & Eli Mandel's first separate book (both 1960) – 1961, the sole year of the Contact Era without a book. Souster & Miller, the two Toronto 'bankers', were now all set to take the reins from Dudek & Layton, the professors in Montreal. The coming year would see five titles emerge under Miller's direction, three more in 1963 & two in each of the following four years except 1966 with three, including Souster's anthology (17 books in all on his watch). Four of those would be Miller's, the present title & his three translations (the only translated volumes in the catalogue). In comparison, of the 36 titles published before Miller took over, 19 were by the three editors (with another two by Miller). In all, Contact Press issued 23 individual volumes by authors other than the four editors (together with four anthologies). But four of those were published for the McGill Poetry Series, & the volumes by R.G. Everson, Henry Moscovitch & F.R. Scott were produced independently. On the 13th, Lia Souster recorded a deposit of $60 from the reading in the Contact Reading Series ledger, minus $13.25 to John Colombo for paper & refreshments, $13.39 to Dowd Chair Rental (for 21 October), $16 ro Av Isaacs for cleaning (21 October – 11 November), $4.12 to Pádraig Ó Broin for envelopes & 72¢ to Ray Souster for pitcher & glasses, leaving a balance of $35.32 on hand.*

28 | *Series 5.3* | *9 December 1961* | *Louis Dudek*

409 **130 photos de | MICHEL RÉGNIER | MONTRÉAL | PARIS D'AMÉRIQUE | PARIS OF AMERICA | PRÉFACE DE | FÉLIX LECLERC | Textes de Michel Régnier | de Louis Dudek et de 22 poètes canadiens | English texts selected and introduced by | LOUIS DUDEK | LES ÉDITIONS DU JOUR INC | 3411, rue Saint-Denis, Montréal – Tel VI.9-2228**

160pp perfectbound in photographic card covers ($1.00 on face); 204 × 140 × 10 mm.

COPYRIGHT PAGE *"Distributeurs exclusifs – Distributed by | Les Messageries Coopératives de Montréal | 411, rue Saint-Claude, Montréal | téléphone: 866-5448 | la maquette de la | couverture est une | creation du Studio | Jacques Gagnier | cover design by | Studio Jacques Gagnier | Tous Droits Réservés – All Rights Reserved, Copywright* [sic], *Ottawa, 1961".*

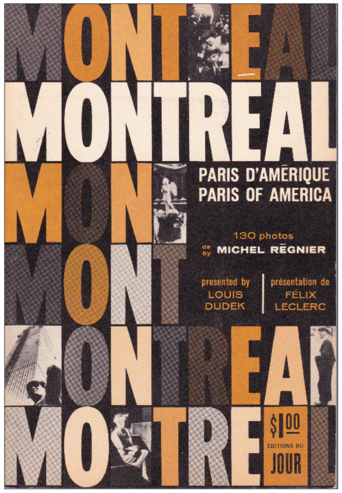
COLOPHON *"Achevé d'imprimer | sur les presses de | Les Imprimeries Cossette et Fils Limitée | le onzième jour du mois d'octobre | en l'an mil neuf cent soixante et un | pour Les Editions du Jour | Printed at | the printing firm of Cossette & Fils Limitée | on the eleventh day of October | Nineteen Hundred and Sixty-one | for Les Editions du Jour".*

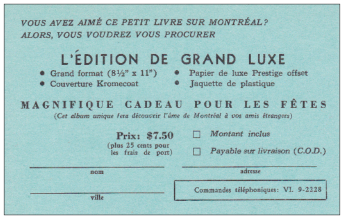
CONTRIBUTORS *Earle Birney, Alma de Chantal, Gilbert Choquette, Louis Dudek, Jeanne d'Arc Dufresne, Roland Giguère, Ralph Gustafson, A.M. Klein, Gatien Lapointe, Irving Layton, Félix Leclerc, Michael Malus, Eli Mandel, Luc Perrier, Michel Régnier, Hector Saint-Denys-Garneau, F.R. Scott, Raymond Souster, Michel Van Schendel, Lanza Del Vasto.*

ENCLOSURE *publisher's card inviting purchase of the deluxe edition, "Vous avez aimé ce petit livre sur Montréal? | Alors, vous voudrez vous procurer | l'édition de grand luxe | Grand format (8½" × 11") Papier de luxe Prestige offset | Couverture Kromecoat Jaquette de plastique | Magnifique cadeau pour les fêtes | (Cet album unique fera découvrir l'âme de Montréal à vos amis étrangers) | Prix: $7.50".*

Regular trade issue of this superb period piece on Montreal, with separate Prefaces by Félix Leclerc & Louis Dudek. As new, uncommon thus with publisher's card.

NOTE *though the title-page claims the number of contributing poets is 22, the bibliography lists only 19 names (omitting Michel Régnier). Apart from numerous poems from Regnier, twelve excerpts from Dudek & four from Scott dominate the anthology, which also allows two lines from Layton. Projected costs of $130 for Dudek's second appearance in the series, included a $50 reading fee, $50 travelling expenses & $30 living expenses for two days. His first trade publication in a decade, this recent anthology was likely available at the reading, together with copies of his freshly-published thesis,* Literature and the Press *(1960) & earlier Contact volumes. On the 11th, Lia Souster recorded a deposit of $52 from the reading in the Contact Reading Series ledger, minus $3.50 for Dudek's supper, $13.39 to Dowd Chair Rental (for 11 November) & $5 to Pádraig Ó Broin for postage, leaving a balance of $65.68 on hand.*

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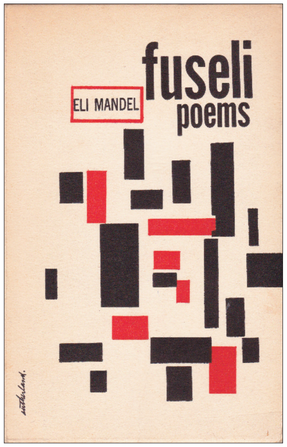
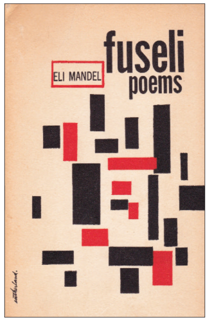
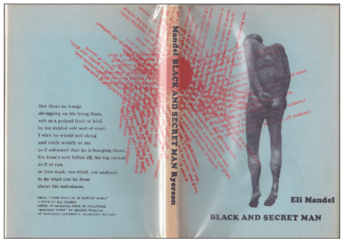


1962

29 | *Series 5.4* | *20 January 1962* | *Eli Mandel*



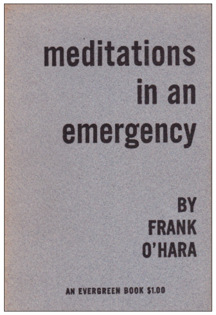
410 **FUSELI POEMS** | *by* | **E.W. MANDEL** | **CONTACT PRESS** | *28 Mayfield Avenue Toronto,* | *Canada*
68pp sewn in four gatherings bound with plain endleaves in illustrated letterpress card covers with yapp edges; 219 × 138 × 8 mm.
IMPRINT *"Printed by Poets' and Painters' Press | 146 Bridge Arch, Sutton Walk, London, S.E.1. | England."*
The author's first separate book, with stunning cover by Betty Sutherland (her final Contact Press commission). The red impression on the cover of this copy is considerably out of register (as with several others examined). Covers lightly toned about the perimeter, else a lovely copy, save for the previous owner's name having been clipped from the front free endpaper (WorldCat tracing 72 copies).
NOTE *the earliest review appeared in the fall of 1960 (Dalhousie Review 40, pp392–6). Milton Acorn reported in Moment 5 that the book had "been selected by the Canada Council to represent contemporary Canadian poetry in libraries all over the world." While according to Alan Pearson, it was one of the first books bought in bulk by the Department of Foreign Affairs for distribution abroad to Canadian embassies.*

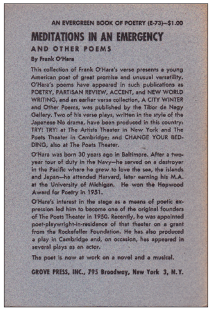


But there he hangs
shrugging on his hung lines,
soft as a pulped fruit or bird
in his welded soft suit of steel.
I wish he would not shrug
and smile weakly at me
as if ashamed that he is hanging there,
his dean's suit fallen off, his leg cocked
as if to run
or (too weak, too tired, too undone)
to do what can be done
about his nakedness.

411 **Black and Secret Man** | **Eli Mandel** | **THE RYERSON PRESS TORONTO**
[40pp]: [vi], 34; sewn in three gatherings bound with blue endleaves in black linen foil-stamped along spine, with illustrated jacket; 204 × 144 × 10 mm.
COPYRIGHT PAGE *"© The Ryerson Press, 1964 | … | printed and bound in Canada by The Ryerson Press Toronto".*
The author's second separate volume of poetry, tastefully designed by Mary Cserepy; a collection of 38 new poems. A lovely copy without the usual sticker ghosts frequently encountered on the jacket.
NOTE *projected costs of $130 included $50 reading fee, $50 travelling expenses & $30 living expenses for two days (Mandel's transportation costs from Edmonton reduced because he was attending a meeting of the Humanities Committee in Ottawa). With the retirement of Lorne Pierce & accession of John Webster Grant, Ryerson became more adventuresome, John Robert Colombo, assistant editor to Grant, encouraging designers such as Katherine Berry, Pat Gangnon & Mary Cserepy to experiment with format & design, resulting in this impeccable gem (among others). Together with Jean-Guy Pilon, Mandel had only recently coedited* Poetry 62 *for Ryerson (1961), the second of several dedicated descendants of Souster's* Poets 56. *Colombo would edit the third together with Jacques Godbout,* Poetry 64 *(1963: Ryerson). On the 22nd, Lia Souster recorded a deposit of $38 from the reading in the Contact Reading Series ledger, minus $13.49 to Dowd Chair Rental (for 9 December), leaving a balance of $80.18 on hand.*

30 | *Series 5.5* | *3 February 1962* | *Frank O'Hara*





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MEDITATIONS IN AN EMERGENCY
AND OTHER POEMS
By Frank O'Hara

This collection of Frank O'Hara's verse presents a young American poet of great promise and unusual versatility. O'Hara's poems have appeared in such publications as POETRY, PARTISAN REVIEW, ACCENT, and NEW WORLD WRITING, and an earlier verse collection, A CITY WINTER and Other Poems, was published by the Tibor de Nagy Gallery. Two of his verse plays, written in the style of the Japanese No drama, have been produced in this country: TRY! TRY! at The Artists Theater in New York and The Poets Theater in Cambridge; and CHANGE YOUR BEDDING, also at The Poets Theater.

O'Hara was born 30 years ago in Baltimore. After a two-year tour of duty in the Navy—he served on a destroyer in the Pacific where he grew to love the sea, the islands and Japan—he attended Harvard, later earning his M.A. at the University of Michigan. He won the Hopwood Award for Poetry in 1951.

O'Hara's interest in the stage as a means of poetic expression led him to become one of the original founders of The Poets Theater in 1950. Recently, he was appointed poet-playwright-in-residence of that theater on a grant from the Rockefeller Foundation. He has also produced a play in Cambridge and, on occasion, has appeared in several plays as an actor.

The poet is now at work on a novel and a musical.

GROVE PRESS, INC., 795 Broadway, New York 3, N.Y.

412 *Meditations* | *In An* [*sic*] | *Emergency* | by **FRANK O'HARA** | **GROVE PRESS • NEW YORK**
[64pp]: [viii], 56 (last leaf blank); sewn in five gatherings glued in letterpress card covers ($1.00 on face); 203 × 137 × 6 mm.

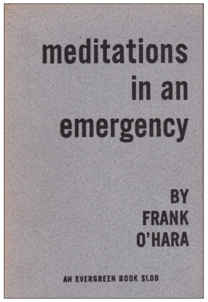
COPYRIGHT PAGE *"Copyright, 1957, by Frank O'Hara | … | Grove Press Books and Evergreen Books are published | by Barney Rosset at Grove Press, 795 Broadway, | New York City 3, New York | Manufactured in Spain by Mossèn Alcover Press".*

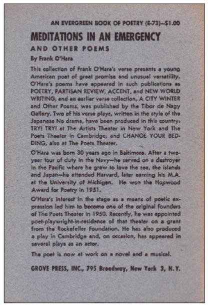
COLOPHON "Meditations in an Emergency *is published in three | editions: A Special Edition of fifteen copies, each | numbered and containing as frontispiece an original | drawing by Grace Hartigan; A Limited Edition of | seventy-five copies; An Evergreen Book of Poetry." With the second edition shown beneath for comparison.*

ASSOCIATION COPY *signed half-title in blue ink, "Paul A. Garon" with his Louisville address stamp beneath. Louisville native (b. 1942) & an early member of the Chicago Surrealist Group (est. 1966), musician Paul Garon has gone on to become one of America's foremost blues historians.*

The author's third collection of poetry – preceded by A City Winter *(1952) &* Oranges: 12 Pastorals *(1953) both Tibor de Nagy Gallery imprints – issued as Evergreen Book of Poetry E-73 in an edition of 900 copies thus, from a total edition of 990. Apart from the inevitable toning to spine, a tight clean exceptionally nice copy.*

NOTE *Souster's undated 'Proposed Budget for the 1961–1962 Season' projects a date of 7 April 1962 for this event at a cost of $155 including $50 reading fee, $75 travelling expenses & $30 living expenses for two days. According to the intimation in a covering letter to Peter Dwyer from John Robert Colombo (28 June 1961), Gael Turnbull – scheduled at the time to read 3 February – may have been unexpectedly delayed in arranging "the long trip from his present home in California by bus", warranting the switch with Frank O'Hara (initially scheduled for 7 April). O'Hara's Toronto reading goes unmentioned in* City Poet: The Life & Times of Frank O'Hara *by Brad Gooch (1993: Knopf), while a letter to his lover Vincent Warren, dated the day before the Toronto event (2 February 1962) merely dwells on an exhibition he'd attended in New York. A week later (9 February) during their joint reading at Wagner College, Staten Island, O'Hara's dislike of Robert Lowell drove him to read longer than scheduled in a wilful attempt to silence his rival. The absence of local accounts of this putative visit to Toronto leaves one wondering how an Assistant Curator at the Museum of Modern Art in New York might give a reading in one of the city's foremost galleries without making a stir. Even Av Isaacs fails to include his name in the list of readers in his brief recollection of the series, which seems strange given their shared commitment to modern art ('The Poetry Readings' in* Isaacs Seen, *2005, p44). Yet John Robert Colombo recalls the event. "I will confirm that Frank O'Hara did read, and memorably, though few members of the audience were aware of his standing as an assistant curator of MOMA or of his reputation as a leading member of the New York School. I attended the reading and was invited by Av to the reception for O'Hara at his lovely, art-filled flat in Rosedale* [24 January 2022]*." One of five poets invited to read in the series, published by Totem / Corinth, yet the only one without work in Combustion, suggesting that O'Hara may have been recommended by Totem publisher LeRoi Jones. Among Colombo's papers is a "duplicated newsletter" entitled* A Bibliography of Today's Poets *which he prepared for the Poetry Centre at the YM/YWHA during the year he assisted Souster (3pp). Souster provides an explanation for the scant notice of the reading, in his poem 'A Visit from Frank O'Hara' from* Going the Distance *(1983: Oberon, pp83/4), referring not only to "an embarrassing audience of twenty" but general incomprehension of "your hymns of daily living so unadorned, so lyrically alive" which would "take another full decade before we woke up to the wide new world you'd charted". However in a later account he revealed: "And sad to say I was also there the night Frank O'Hara read what had to be his very worst poems in his very worst reading voice, and almost everyone present sharing the view of the lady*





AN EVERGREEN BOOK OF POETRY (E-73)—$1.00

MEDITATIONS IN AN EMERGENCY

AND OTHER POEMS

By Frank O'Hara

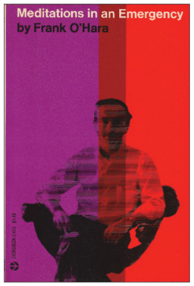
This collection of Frank O'Hara's verse presents a young American poet of great promise and unusual versatility. O'Hara's poems have appeared in such publications as POETRY, PARTISAN REVIEW, ACCENT, and NEW WORLD WRITING, and an earlier verse collection, A CITY WINTER and Other Poems, was published by the Tibor de Nagy Gallery. Two of his verse plays, written in the style of the Japanese No drama, have been produced in this country: TRY! TRY! at The Artists Theater in New York and The Poets Theater in Cambridge; and CHANGE YOUR BEDDING, also at The Poets Theater.

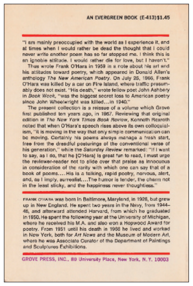
O'Hara was born 30 years ago in Baltimore. After a two-year tour of duty in the Navy—he served on a destroyer in the Pacific where he grew to love the sea, the islands and Japan—he attended Harvard, later earning his M.A. at the University of Michigan. He won the Hopwood Award for Poetry in 1951.

O'Hara's interest in the stage as a means of poetic expression led him to become one of the original founders of The Poets Theater in 1950. Recently, he was appointed poet-playwright-in-residence of that theater on a grant from the Rockefeller Foundation. He has also produced a play in Cambridge and, on occasion, has appeared in several plays as an actor.

The poet is now at work on a novel and a musical.

GROVE PRESS, INC., 795 Broadway, New York 3, N.Y.





AN EVERGREEN BOOK (E-413) $1.45

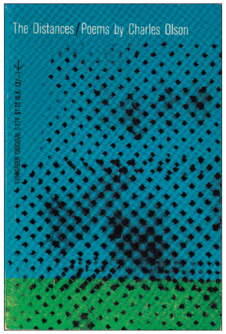
"I am mainly preoccupied with the world as I experience it, and at times when I would rather be dead the thought that I could never write another poem has so far stopped me. I think this is an ignoble attitude. I would rather die for love, but I haven't."

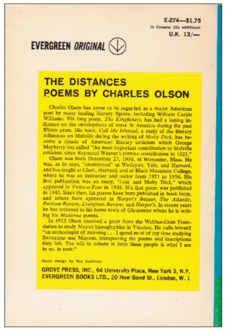
Thus wrote Frank O'Hara in 1959 in a note about his art and his attitudes toward poetry, which appeared in Donald Allen's anthology *The New American Poetry*. On July 25, 1966, Frank O'Hara was killed by a car on Fire Island, where traffic presumably does not exist. "His death," wrote fellow poet John Ashbery in *Book Week*, "was the biggest secret loss to American poetry since John Wheelwright was killed…in 1940."

The present collection is a reissue of a volume which Grove first published ten years ago, in 1957. Reviewing that original edition in *The New York Times Book Review*, Kenneth Rexroth noted that when O'Hara's speech rises above its own colloquialism, "it is moving in the way that only simple communication can be moving. Certainly his poems always manage a fresh start, free from the dreadful posturings of the conventional verse of his generation," while the *Saturday Review* remarked: "If I want to say, as I do, that he [O'Hara] is great fun to read, I must urge the reviewer-reader not to slide over that praise as innocuous in consideration of the rarity with which one can say that of a book of poems.… His is a talking, rapid poetry, nervous, alert, and, as I imply, surrealist.…The humor is tender, the charm not in the least sticky, and the happiness never thoughtless."

FRANK O'HARA was born in Baltimore, Maryland, in 1926, but grew up in New England. He spent two years in the Navy, from 1944–46, and afterward attended Harvard, from which he graduated in 1950. He spent the following year at the University of Michigan, where he received his M.A. and also won a Hopwood Award for poetry. From 1951 until his death in 1966 he lived and worked in New York, both for *Art News* and the Museum of Modern Art, where he was Associate Curator of the Department of Paintings and Sculptures Exhibitions.

GROVE PRESS, INC., 80 University Place, New York, N.Y. 10003 *who declared, 'That's one poet in this series who'll never be heard of again.' (But she was wrong, wasn't she, old night owl?) ['Readings Remembered' in* It Takes All Kinds*, 1986: Oberon Press, p105]". On the 5th, Lia Souster recorded a deposit of $28 from the reading in the Series ledger, minus $10 for Frank O'Hara's supper, $20 for Eli Mandel's supper (20 January), $16 to Av Isaacs for cleaning (9 December – 20 January), $13.49 to Dowd Chair Rental (for 20 January) & $4 to Pádraig Ó Broin, leaving a balance of $54.70 on hand.*


The Distances/Poems by Charles Olson
EVERGREEN ORIGINAL E-274 $1.75 (U.K. 13/–)


E-274—$1.75
in Canada: 20¢ additional
U.K. 13/—

EVERGREEN ORIGINAL

THE DISTANCES
POEMS BY CHARLES OLSON

Charles Olson has come to be regarded as a major American poet by many leading literary figures, including William Carlos Williams. His long poem, *The Kingfishers*, has had a lasting influence on the development of verse in America during the past fifteen years. His book, *Call Me Ishmael*, a study of the literary influences on Melville during the writing of *Moby Dick*, has become a classic of American literary criticism which George Mayberry has called "the most important contribution to Melville criticism since Raymond Weaver's pioneer contribution in 1921."

Olson was born December 27, 1910, at Worcester, Mass. He was, as he says, "uneducated" at Wesleyan, Yale, and Harvard, and has taught at Clark, Harvard, and at Black Mountain College, where he was an instructor and rector from 1951 to 1956. His first publication was an essay, "Lear and Moby Dick," which appeared in *Twice-a-Year* in 1938. His first poem was published in 1945. Since then, his poems have been published in book form, and others have appeared in *Harper's Bazaar, The Atlantic, Partisan Review, Evergreen Review,* and *Harper's*. In recent years he has returned to his home town of Gloucester where he is writing his *Maximus* poems.

In 1922 Olson received a grant from the Webber-Gren Foundation to study Mayan hieroglyphics in Yucatan. He calls himself "an archeologist of morning . . . I spend most of my time studying Sumerians and Mayans, transporting the poems and inscriptions they left. The will to cohere in both these people is what I see in us, in now."

Cover design by Roy Kuhlman

GROVE PRESS, INC., 64 University Place, New York 3, N.Y.
EVERGREEN BOOKS LTD., 20 New Bond St., London, W. 1

31 | *Series 5.6* | *24 February 1962* | *Charles Olson*

413 ***The Distances* | *Poems by* | *Charles Olson* | *grove press, inc/new york* | *evergreen books ltd/london***
96pp sewn in three gatherings glued in illustrated card covers ($1.75 on covers); 203 × 137 × 8 mm.
COPYRIGHT PAGE *"Copyright © 1950, 1951, 1953, 1960 by Charles Olson | First Printing | … | Manufactured in the United States of America".*
ASSOCIATION COPY *signed at crown of tp in blue ink, "Marilyn Meister".*
Paper issue of the author's 16th separate publication, issued as Evergreen Original E*-274. Stamped inside cover, "Sale | UBC Bookstore", yet a remarkably nice bright copy without wear or creasing.*
NOTE *projected costs of $155 for Olson's second appearance in the series included a $50 reading fee, $75 travelling expenses & $30 living expenses for two days. Poet/librarian Marilyn Meister, who was at the University of British Columbia during early Tish days & the Vancouver Conference, went on to compile 'The Little Magazines of British Columbia: A Narrative Bibliography' in British Columbia Library Quarterly 31:2 (October 1967). A Conference on Creative Writing at the University of Toronto (22–4 February 1962) concluded the night of Olson's reading with a windup shindig presided over by Irving Layton, but most of "the poetry-minded delegates skipped the party in favour of the Contact Poetry Reading which was featuring that evening the leading American poet Charles Olson [John Robert Colombo,* The Notebooks*, p1879]." On the 26th, Lia Souster recorded a deposit of $75 from Olson's reading in the Series ledger, minus $25 for his extra reading fee, $10 for Olson's supper, $21 for the afterparty, $16 to Av Isaacs for cleaning (February 3 & 24), $13.49 to Dowd Chair Rental (for 3 February), leaving a balance of $44.21 on hand.*

32 | *Series 5.7* | *17 March 1962* | *Diane Pelletier Spiecker*

LE REFUS DE LA COLOMBE
les affres du zeste
diane pelletier spiecker
EDITIONS QUARTZ

To Louis Dudeck
with my best regards
Diane Spiecker

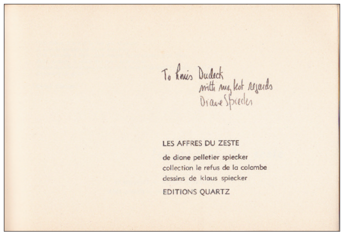
LES AFFRES DU ZESTE
de diane pelletier spiecker
collection le refus de la colombe
dessins de klaus spiecker
EDITIONS QUARTZ

414 **LES AFFRES DU ZESTE | de diane pelletier spiecker | collection le refus de la colombe | dessins de klaus spiecker | EDITIONS QUARTZ**
[32pp] side-stapled twice in plain card covers in a screened jacket with unprinted flaps, glued on at gutters; 141 × 218 × 3 mm.
COPYRIGHT PAGE *"Tous droits réservés – Copyright by | Diane Pelletier Spiecker – Ottawa, 1958".*
COLOPHON *"de cet ouvrage il a été tiré 550 exemplaires | sur papier Byronic Blanc dont 50 exem- | plaires hors commerce numérotés de 1 à* L *| et 200 exemplaires numérotés de 1 à 200 | réservés à nos souscripteurs. |* EXEMPLAIRE *| ["79" in black ink] | fini d'imprimer le 4 septembre 1958 | à Montréal, Canada."*
PRESENTATION COPY *inscribed tp in black ink, "To Louis Dudek | with my best regards | Diane Spiecker".*

The author's first book, letterpress text in French with a single body, & two cover screenprints by her husband Klaus Spiecker. Their address has been added to the colophon by Louis Dudek in red ink, "Editions Quartz | 6580 Darlington #6 | Montreal, PQ". Issued at 22 as the first number in the series, Le Refus de la Colombe (Refusal of the Dove). First issue jacket on pink laid stock printed brown. A nice copy.

NOTE *Souster's prospectus for the fifth reading series describes the third-last reading scheduled for 17 March 1962 thus, "Two French-Canadian Poets. These have not been selected but they will be chosen by a French-Canadian poet writing in Montreal. The publication of the bilingual* Oxford Book of Canadian Verse *attests to the popular interest in French-Canadian literature." A similar billing of two Québecois writers had featured in each of the two preceding years – Gilles Hénault & Michèle Lalonde, 26 March 1960; & Jacques Godbout & Yves Préfontaine, 25 March 1961 – Souster having prevailed upon Michèle to select the authors for the second year. But her lack of a timely response, drove Souster to inquire if she'd had a problem (5 February 1961). The fact that Diane Spiecker appears to have read alone on the designated night, lends to the possibility that she was likely a last-minute substitute, after a similar delay in 1962 left Souster scrambling. The inscription in the present copy of her first book further suggests that Louis Dudek may have come to Ray's rescue by asking Diane. In other words, it may have been this copy that resulted in her involvement with Contact Press.*

LE REFUS DE LA COLOMBE
les affres du zeste
diane pelletier spiecker
EDITIONS QUARTZ


To Louis Dudeck
with my best regards
Diane Spiecker

LES AFFRES DU ZESTE
de diane pelletier spiecker
collection le refus de la colombe
dessins de klaus spiecker
EDITIONS QUARTZ

415 **LES AFFRES DU ZESTE | de diane pelletier spiecker | collection le refus de la colombe | dessins de klaus spiecker | EDITIONS QUARTZ**

[32pp] side-stapled twice in plain card covers in a screened jacket with unprinted flaps, glued on at gutters; 141 × 218 × 3 mm.

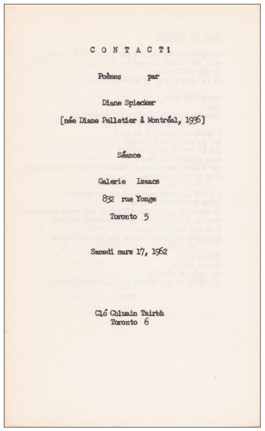
COPYRIGHT PAGE *"Tous droits réservés – Copyright by | Diane Pelletier Spiecker – Ottawa, 1958".*

COLOPHON *"de cet ouvrage il a été tiré 550 exemplaires | sur papier Byronic Blanc dont 50 exem- | plaires hors commerce numérotés de 1 à* L *| et 200 exemplaires numérotés de 1 à 200 | réservés à nos souscripteurs. |* EXEMPLAIRE *| ["152" in black ink] | fini d'imprimer le 4 septembre 1958 | à Montréal, Canada."*

The author's first book, letterpress text in French with single body & cover screenprints by her husband Klaus Spiecker. Second issue jacket on heavy chocolate Byronic cardstock screened black with a different image & text from the first state. A nice copy of this attractive multiple.

NOTE *inspired by Roland Giguère's Erta publications, Diane Pelletier Spiecker & her husband Klaus Spiecker – students who met at l'École des beaux-arts de Montréal – founded Éditions Quartz with Micheline Sainte-Marie in 1958 & after consulting André Goulet (Éditions d'Orphée) turned to Janine Leroux (1927–2018) & husband Pierre Guillaume for help with printing. Together with Giguère & Goulet, artisan printmakers Guillaume/Leroux helped several fledgling presses of the 50s & early 60s with their first books (frequently contributing their services). Éditions Quartz published five titles (1958–60), the last in English:* Les affres du zeste *Diane Pelletier Spiecker (4 September 1958);* Les poèmes de la sommeillante *Micheline Kline Sainte-Marie (1958);* La duègne accroupie *Michèle Drouin (27 February 1959);* Objets de la nuit *Jean-Paul Martino (7 March 1959);* Once & Some Words Between the Minutes *Peter Byrne (January 1960); the first four, 550 copies each, the last, 100 only.*

les affres du zeste
diane pelletier spiecker


CONTACT!

Poèmes par

Diane Spiecker

[née Diane Pelletier à Montréal, 1936]

Séance

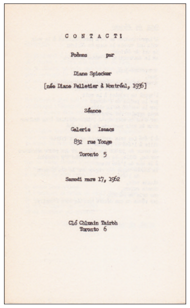
Galerie Isaacs

832 rue Yonge

Toronto 5

Samedi mars 17, 1962

Cló Chluain Tairbh
Toronto 6



C O N T A C T !

Poèmes par

Diane Spiecker

[née Diane Pelletier à Montréal, 1936]

Séance

Galerie Isaacs

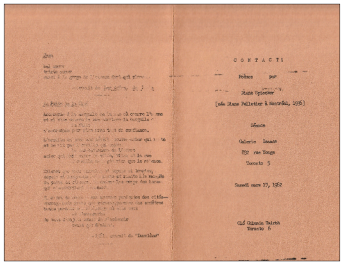
832 rue Yonge

Toronto 5

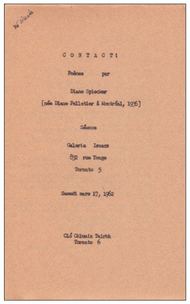
Samedi mars 17, 1962

Cló Chluain Tairbh
Toronto 6

416 **CONTACT! | Poèmes par | Diane Spiecker | [née Diane Pelletier à Montréal, 1936] | Séance | Galerie Isaacs | 832 rue Yonge | Toronto 5 | Samedi mars 17, 1962 | Cló Chluain Tairbh | Toronto 6 [from cover]**
[8pp] mimeographed bond, stitched in self-covers; 178 × 108 mm leaflet.
A clutch of 11 poems or extracts from Les affres du zeste, *produced in a small edition by Pádraig Ó Broin for the author's reading (WorldCat tracing 8 copies). As new.*
NOTE *in the application to the Canada Council for a grant covering the fifth & last reading series, John Robert Colombo notes that the Contact Poetry Readings Committee "is composed of five members: Pádraig Ó Broin, John Robert Colombo, Avrom Isaacs, Kenneth McRobbie, Raymond Souster* [*Colombo to Arts Supervisor Peter Dwyer, 28 June 1961*]*." Produced by a Committee member under his own imprint, this leaflet illustrates the cooperative reality of Contact. As the first Contact reading by Québecois poets drew an audience of 36, it would be surprising if Ó Broin produced more than 50 copies (particularly considering that the texts are in French). Attendance figures from the Summary of the second season (1959/60) support the estimate: Ralph Gustafson, 65 (3 October 1959); Leonard Cohen, 120, "the best attended of any" (31 October); Denise Levertov, 70 (28 November); Al Purdy, 35 (19 December); A.J.M. Smith, 85 which included "a group of Grade 13 high school students" (23 January 1960); Alden Nowlan, 40 (20 February); Charles Olson, 55 (30 April).*



417 **CONTACT! | Poèmes par | Diane Spiecker | [née Diane Pelletier à Montréal, 1936] | Séance | Galerie Isaacs | 832 rue Yonge | Toronto 5 | Samedi mars 17, 1962 | Cló Chluain Tairbh | Toronto 6**
[8pp] unbound mimeographed bond, laid in mimeo tan card covers; 178 × 114 mm booklet.
An unbound proof copy in trimmed first state covers. Outer folio toned, else as new.
NOTE *the inner covers replicate the centre page-spread; the lower cover, the last page.*



ní Wiesla

C O N T A C T !

Poèmes par

Diane Spiecker

[née Diane Pelletier à Montréal, 1936]

Séance

Galerie Isaacs

832 rue Yonge

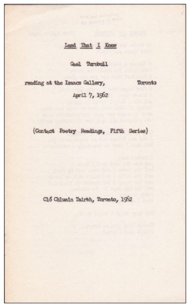
Toronto 5

Samedi mars 17, 1962

Cló Chluain Tairbh
Toronto 6

418 **CONTACT! | Poèmes par | Diane Spiecker | [née Diane Pelletier à Montréal, 1936] | Séance | Galerie Isaacs | 832 rue Yonge | Toronto 5 | Samedi mars 17, 1962 | Cló Chluain Tairbh | Toronto 6**
[8pp] mimeographed bond, stitched in mimeo tan card covers with yapp edges; 184 × 112 mm booklet.
As issued for the event, in second state covers. This copy bears an Irish ink notation at upper corner, "ní Wiesla", presumably by the publisher. Outer folio toned, else as new.
NOTE *the inner covers replicate the last & first pages; lower cover, the final page. On the 22nd, Lia Souster recorded a deposit of $17 from Diane's reading in the Series ledger, minus $5 to Bell Telephone (long distance to Montreal), $26.98 to Dowd Chair Rental (for 24 February & 17 March), & $3 to Pádraig Ó Broin for postage & $6 for Diane's supper, leaving a balance of $25.72 on hand.*

33 | Series 5.8 | 7 April 1962 | Gael Turnbull



Land That I Knew

Gael Turnbull

reading at the Isaacs Gallery, Toronto

April 7, 1962

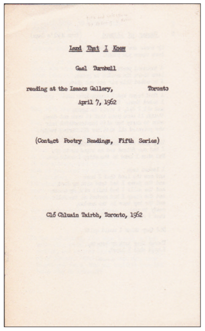
(Contact Poetry Readings, Fifth Series)

Cló Chluain Tairbh, Toronto, 1962

419 **Land That I Knew | Gael Turnbull | reading at the Isaacs Gallery, Toronto | April 7, 1962 | (Contact Poetry Readings, Fifth Series) | Cló Chluain Tairbh, Toronto, 1962**
8pp mimeo, stitched in self-covers; 178 × 109 mm leaflet.

Self-covered issue of this keepsake, a gathering of five poems plus a statement; produced by Teangadóir publisher & Contact Poetry Readings Committee member Pádraig Ó Broin, in a presumed edition of 75 or 100 copies (WorldCat tracing 16). Also issued in printed brown paper covers. About fine.

NOTE *John Robert Colombo's undated 'Proposed Budget for the 1961–1962 Season' projects 3 February 62 as the date for this reading at a cost of $230 including $50 reading fee, $150 travel from Ventura, California & $30 living expenses for two days. According to the intimation in John's letter to Peter Dwyer (28 June 1961), Gael Turnbull may have been unexpectedly delayed in arranging "the long trip from his present home in California by bus", warranting a switch with the date of Frank O'Hara's projected reading (initially scheduled for 7 April). The ad for the fifth series in Teangadóir 38 (November 1961) confirms the dates, showing that the switch had yet to occur. Two keepsakes prepared for reading 24 (series 4) were ordered by Souster in editions of 75 copies each, providing a basis for the present estimate. On the 11th, Lia Souster recorded a deposit of $22 from the reading in the Series ledger, minus $7 for refreshments for Turnbull & J. Pocock, $8.50 for his supper, $13.49 to Dowd Chair Rental (for 7 April) & $8 to Pádraig Ó Broin for postage, leaving a balance of $5.84 on hand (including 60¢ interest).*


Land That I Know

Gael Turnbull

reading at the Isaacs Gallery, Toronto

April 7, 1962

(Contact Poetry Readings, Fifth Series)

Cló Chluain Tairbh, Toronto, 1962

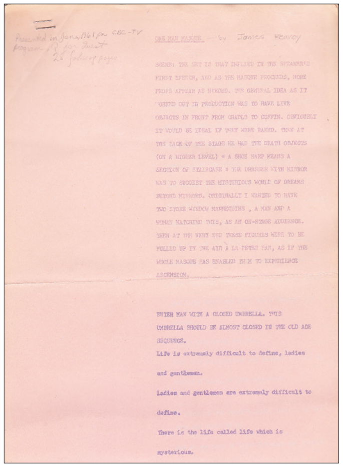
34 | Series 5.9 | 28 April 1962 | James Reaney

420 **ONE MAN MASQUE**

[60pp] gestetnered recto on 30 pink legal-size leaves, foliated [1]–12, 12a, 13–23, 23a, 24–8; stapled twice upper left (with the two revision leaves stapled once each to the succeeding leaf); 353 × 216 mm.

ANNOTATION *in pencil, "Presented in Jan., 1961, on CBC-TV | Program, Q for Quest | 28 foolscap pages". Production script for the television premiere of James Reaney's 'One Man Masque' (originally performed by the author at Hart House Theatre, 5 April 1960). One of four plays in the author's Governor-General's Award-winning volume,* The Killdeer & Other Plays *(1962). Folded across.*

NOTE *featuring British expat Jeremy Wilkin's solo performance of James Reaney's masque, under the theme of 'Life & Death in Canada', produced 17 January 1961 by Harvey Hart as 'An Evening without James Reaney' for the third weekly episode in the new series. Described by Executive Producer Ross McLean as "a free-form exercise in the inventive use of television", the series lasted three years (3 January 1961 – 10 March 1964). The preceding episode, 'A Canvas for Conversation' (10 January), presented a discussion with fellow artists William Ronald & Jack Nichols hosted by Harold Town, who would shortly produce a series of five drawings for the fourth issue of Reaney's magazine, Alphabet (June 1962, though the drawings are dated May through July 1961).*


Presented in Jan., 1961 on CBC-TV
Program, Q for Quest
28 foolscap pages

ONE MAN MASQUE — by James Reaney

SCENE: THE SET IS THAT IMPLIED IN THE SPEAKER'S FIRST SPEECH, AND AS THE MASQUE PROCEEDS, MORE PROPS APPEAR AS NEEDED. THE GENERAL IDEA AS IT WORKED OUT IN PRODUCTION WAS TO HAVE LIVE OBJECTS IN FRONT FROM CRADLE TO COFFIN. OBVIOUSLY IT WOULD BE IDEAL IF THEY WERE RAKED. THEN AT THE BACK OF THE STAGE WE HAD THE DEATH OBJECTS (ON A HIGHER LEVEL) * A SHOE HARP MEANS A SECTION OF STAIRCASE * THE DRESSER WITH MIRROR WAS TO SUGGEST THE MYSTERIOUS WORLD OF DREAMS BEYOND MIRRORS. ORIGINALLY I WANTED TO HAVE TWO STORE WINDOW MANNEQUINS , A MAN AND A WOMAN WATCHING THIS, AS AN ON-STAGE AUDIENCE. THEN AT THE VERY END THESE FIGURES WERE TO BE PULLED UP IN THE AIR A LA PETER PAN, AS IF THE WHOLE MASQUE HAS ENABLED THEM TO EXPERIENCE ASCENSION.

ENTER MAN WITH A CLOSED UMBRELLA. THIS UMBRELLA SHOULD BE ALMOST CLOSED IN THE OLD AGE SEQUENCE.

Life is extremely difficult to define, ladies and gentlemen.

Ladies and gentlemen are extremely difficult to define.

There is the life called life which is mysterious.

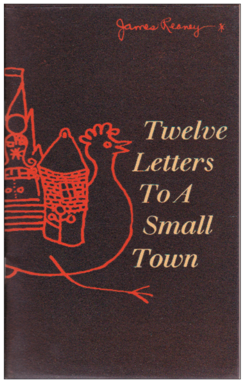
421 **Twelve | Letters to a Small Town | JAMES REANEY | THE RYERSON PRESS TORONTO 1962**

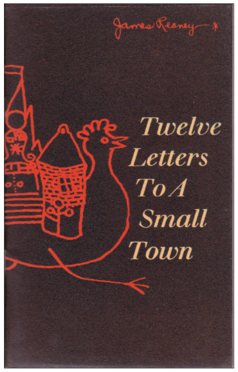
[40pp]: [vi], 34; stitched in illustrated card covers; 184 × 116 × 4 mm.

COPYRIGHT PAGE *"Copyright by the Author. Printed in England by Hazell | Watson & Viney Ltd, Aylesbury and Slough. Published 1962 | in Canada by The Ryerson Press, Toronto. This is Chapbook | Number 200".*

PRESENTATION COPY *inscribed half-title in blue ink, "& so to Harold Town [written directly beneath the words in the title, "Small Town"] | with much gratitude | James Reaney ✶".*

COLOPHON *"*Twelve Letters to a Small Town *| is an imaginative suite of poems by | James Reaney, one of Canada's | best known poets. About a year ago | the author was commissioned by the | Canadian Broadcasting*

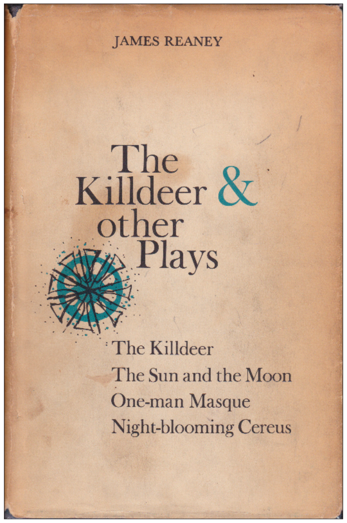


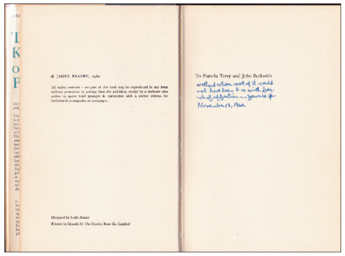


Corporation | to write a group of poems about the | author's home town – Stratford, | Ontario. Incidental music was | written by John Beckwith and the | suite was broadcast on the | programme "CBC | Wednesday Night". | Since it is impossible to reproduce | the Beckwith score with | the Reaney poems, the | author has executed a few "doodles" | to suggest the gaiety of the | page. Twelve Letters to a Small | Town *is published as a Ryerson | Poetry Chapbook, Number 200. Its | publication has been made possible | by the Lorne Pierce Fund for | Canadian Literature established by | The Ryerson Press [lower cover]."*

The author's third volume of poetry, illustrated with ten of his drawings; co-winner of his third Governor-General's Award for Poetry & Drama. A stellar association copy between two of Canada's distinguished artists & printers, commemorating their recent collaboration. The last Ryerson Chapbook, as new (WorldCat tracing 38 copies).

NOTE *the final event in the Contact Poetry Reading Series, celebrating the author's unprecedented third successive Governor-General's Award. A new German colour printing press was being installed at Ryerson Press in 1962, warranting the out-sourcing of production (a $650,000 "white elephant" later blamed for the ultimate demise of the House). Produced by James Kent, the performance was broadcast with music on CBC Radio, 26 July 1961.*





422 **James Reaney | The Killdeer AND OTHER PLAYS | The Killdeer | The Sun and the Moon | One-man Masque | Night-blooming Cereus | TORONTO 1962 | THE MACMILLAN COMPANY | OF CANADA LIMITED [title-spread]**

[232pp]: [viii], 224; sewn in eight gatherings bound with plain endleaves in blue boards gilt-stamped along spine, with jacket ($4.75 on flap); 223 × 149 × 22 mm.

COPYRIGHT PAGE *"© James Reaney, 1961 | … | Designed by Leslie Smart | Printed in Canada by The Hunter Rose Co, Limited".*

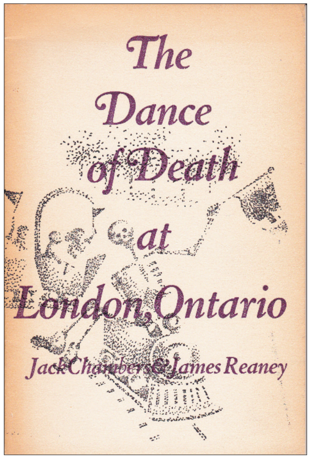
DEDICATION *"To Pamela Terry and John Beckwith".*

PRESENTATION COPY *inscribed beneath the Dedication in blue ink, "without whom most of it would | not have been & so with bar- | rels of affection –– Jamie ✶ | November 18, 1962".*

The dedicatee copy of the author's Governor-General's Award-winning volume of plays, inscribed presumably on publication. 'One-man Masque' (pp173–93) contains notes in pencil & ink including revisions, with stage direction for a performance by someone named "Bob" (likely those of Pamela Terry). The lower endleaf includes an ink list of three names with phone numbers: "Bob Morgan | Marg Spence | Ted Jackson". A used copy in a heavily-stained jacket with wear at crown of spine.

NOTE *James Reaney's "first director", actress Pamela Ann Terry Beckwith (1926–2006), is credited in the book with directing 'The Killdeer' at the Coach House Theatre, University College, Toronto (13 January 1960) & stage direction for her husband's chamber opera 'Night-blooming Cereus' at Hart House Theatre (5 April 1960). She also directed the first Canadian production of Beckett's* Waiting for Godot *(1957), which earned her the award for Best Director in the Dominion Drama Festival. John Beckwith, Reaney's long-time friend & collaborator provided the music for 'The Killdeer' & score of the opera. "The Council continued its arrangements with the Governor General's Awards Board: The Council provides a thousand dollar prize to accompany each award, acts as host at the presentation dinner, and meets sundry administrative expenses, carrying on in this way the work supported over many years by the Canadian Authors' Association. The winners for 1962 were honoured on March 29 at a* *reception graciously given by His Excellency at Government House, and afterwards at the Council dinner. The winners: Poésie et Théâtre en français – Jacques Languirand,* Les insolites; Les violons de l'automne; *Poetry and Drama in English – James Reaney,* Twelve Letters to a Small Town; The Killdeer and Other Plays; *Roman en français – Jacques Ferron,* Contes du pays incertain; *Fictional and autobiographical prose in English – Kildare Dobbs,* Running to Paradise; *Autres genres littéraires en français – Gilles Marcotte,* Une littérature qui se fait; *Critical and expository prose in English – Marshall McLuhan,* The Gutenberg Galaxy. *The committee for the year 1962–63: Northrop Frye (General Chairman); Roger Duhamel (Chairman of thc French Sub-Committee), Reverend Clément Lockquell, Léopold Lamontagne; Roy Daniells (Chairman of the English Sub-Committee), E.W. Watt, and Mary Winspear* [The Canada Council Sixth Annual Report 1962–63, *1963, pp39/40*]."

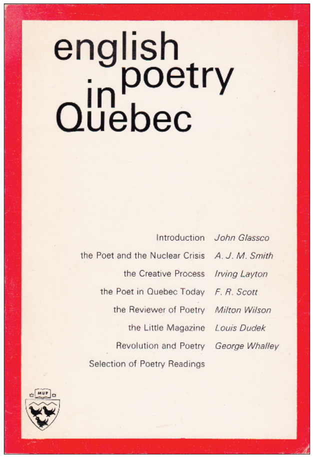
423 **THE | DANCE | OF | DEATH | AT | LOND♣N, ONTARIO | JACK CHAMBERS | drawings | JAMES REANEY | poems | & | ALPHABET PRESS | LONDON, CANADA | 1963**
32pp stitched in illustrated card covers; 222 × 149 mm pamphlet.
COLOPHON *"This is the first book | to appear from … | Alphabet Press London, Canada | printed at Mr Fleming's press at Leith, Ontario [lower cover]".*
REVIEW COPY *signed inside upper cover in black ink, "Milton Wilson".*
The first book of the press, a collaborative collection of 14 poems (versos) & 14 drawings (rectos) handset & printed in a presumed edition of 300 copies (WorldCat tracing 35). Toned about perimeter else fine.
NOTE *first state with cover art dark black, interfering too greatly with the titling. Later copies have muted art in grey. Reaney handset & printed 480 copies of the first issue of Alphabet in Winnipeg (dated September 1960 but issued October) continuing for four further issues in London on a motorized Chandler & Price vertical platen press before enlisting André Goulet at Les Éditions d'Orphée in Montreal to set some pages on his linotype. Eventually, grants allowed him to have the typesetting done closer to home at the University of Toronto Press (June 1967). Yet* The Dance of Death *was printed north of Owen Sound on Georgian Bay in Leith at a private press installed in the family cottage by John Stuart Fleming (1892–1989). His eldest, the graphic designer Jessie (Jay) Royce Fleming (1920–76), Mrs Charles Peterson – director of the Western Fair in London when they met (1963–70) – had also later invited James Reaney & family to Leith to create the marionettes for his 1965 children's play* Apple Butter *which premiered at the Fair. On the 30th, Lia Souster recorded a deposit of $76 from the reading in the Series ledger, minus $6 for James Reaney's supper, $15 to John Robert Colombo for rental of a projector & $9.30 to him for a Reaney poster & postage, $14.42 to Dowd Chair Rental (for 7 April) & $15 to Av Isaacs for cleaning, leaving a balance of $22.12 in the kitty at the end of the series.*



1963

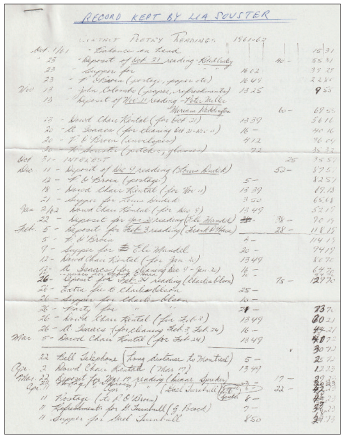
35 | *out of series* | *12–4 October 1963* | *Foster Poetry Conference*

424 **english | poetry | in Quebec | Proceedings | of | the | Foster | Poetry | Conference | October 12–14 | 1963 | Edited | by | JOHN | GLASSCO | Montreal | MCGILL | UNIVERSITY | PRESS | 1965 [3pp title-spread]**

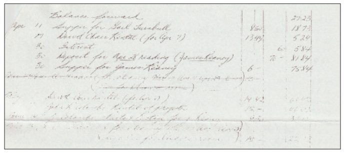

english
poetry
in
Quebec

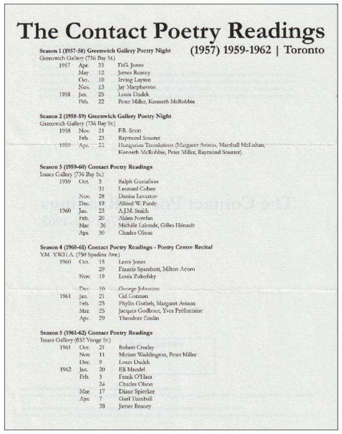
Introduction	*John Glassco*
the Poet and the Nuclear Crisis	*A. J. M. Smith*
the Creative Process	*Irving Layton*
the Poet in Quebec Today	*F. R. Scott*
the Reviewer of Poetry	*Milton Wilson*
the Little Magazine	*Louis Dudek*
Revolution and Poetry	*George Whalley*
Selection of Poetry Readings	

144pp newsprint (last leaf blank) perfectbound in printed card covers; 202 × 139 × 9 mm.
COPYRIGHT PAGE *“© Copyright Canada 1965 | McGill University Press | … | 1000 copies printed by | l’Imprimerie Judiciaire Enrg, | Montreal”.*
DELEGATES *Leonard Angel; Sidney Aster; Leonard Cohen; Louis Dudek; John Glassco; Eldon Grier; Ralph Gustafson; K.V. Hertz; D.G. Jones; Irving Layton; Eli Mandel; Seymour Mayne; Henry Moscovitch; Alan Pearson; F.R. Scott; A.J.M. Smith; Ronald Sutherland; Neil Tracy; George Whalley; Milton Wilson.*
UNABLE TO ATTEND *Margaret Avison; R.G. Everson; Peter Miller; Raymond Souster; Phyllis Webb.*
ACKNOWLEDGEMENTS *“Grateful acknowledgement is made to the Quebec De- | partment of Cultural Affairs for the grant which made | possible the Foster Poetry Conference; to Mr Ralph | Gustafson for recording the poetry reading; and to Mrs Jocelyn Davoud for her invaluable services to the Editor | as secretary. This work has been published with the | help of a grant from the Humanities Research Council | of Canada using funds provided by the Canada Council.”*
Comprising a Preface by John Glassco (dated 1964); four seminars by Irving Layton, F.R. Scott, Milton Wilson & Louis Dudek; two addresses by A.J.M. Smith & George Whalley; a ‘Selection of Poetry Readings’ including 36 poems by all those in attendance – selected by Smith, Scott & Glassco; & a concluding page of ‘Resolutions Adopted by the Foster Poetry Conference’. A nice copy of this inexplicably elusive volume.
NOTE *more than half of the 25 invited delegates were published by Contact Press. Held Thanksgiving weekend at the Glen Mountain Ski Chalet in West Bolton, Quebec, the conference occasioned several conflicts. “For this was no sterile love-feast, no singsong or genteel eisteddfod. There was a constant sense of clash and conflict, not only between arrière-garde and avant-garde, between the forces of tradition and revolution, between the elders still presumably stumbling around in post-war academic darkness and the clear-sighted children of a putative nuclear dawn, but between sharply differing conceptions of the role of the poet in society and even of the nature of poetry itself [Preface, pp6/7].” Each seminar was followed by a discussion, here précised, including a lengthy reply by Jones to Layton & Layton assailing Dudek, whose talk on ‘The Little Magazine’ afforded the opportunity for him to retaliate against Dudek’s slight in Culture XIX (1958) which occasioned their simmering feud: “Layton’s recent well-nigh demented poetry”, p413. “Irving Layton asked why Delta continued publication, since it was apparently subject to the process of deterioration described. Louis Dudek, Delta’s editor, replied that unlike Layton he did not feel he should produce a Canadian literature single-handed, and that he had hoped others would contribute some of it. Unfortunately, he admitted, Delta contained mainly the work of ‘Canadian hillbillies’ – but this was the best that came to hand [p64].” As Scott recalls, the conference had been anticipated by two earlier Rencontres des poètes Canadiens organized by Jean-Guy Pilon with the help of Gaston Miron (1957/8), at the first of which he was the sole anglophone in attendance. He notes further that Louis Dudek’s proposed title for the published Proceedings echoed those diametrical (or complementary) solitudes,* The Saxophones among the Francophones *(Preface to* Poems of French Canada, *1977: Blackfish Press, p vi).*


RECORD KEPT BY LIA SOUSTER

CONTACT POETRY READINGS 1961-62




The Contact Poetry Readings
(1957) 1959-1962 | Toronto

Season 1 (1957-58) Greenwich Gallery Poetry Night
Greenwich Gallery (736 Bay St.)

1957	Apr.	23	D.G. Jones
	May	12	James Reaney
	Oct.	10	Irving Layton
	Nov.	13	Jay Macpherson
1958	Jan.	25	Louis Dudek
	Feb.	22	Peter Miller, Kenneth McRobbie

Season 2 (1958-59) Greenwich Gallery Poetry Night
Greenwich Gallery (736 Bay St.)

1958	Nov.	21	F.R. Scott
	Feb.	23	Raymond Souster
1959	Apr.	25	Hungarian Translations (Margaret Avison, Marshall McLuhan, Kenneth McRobbie, Peter Miller, Raymond Souster)

Season 3 (1959-60) Contact Poetry Readings
Isaacs Gallery (736 Bay St.)

1959	Oct.	3	Ralph Gustafson
		31	Leonard Cohen
	Nov.	28	Denise Levertov
	Dec.	19	Alfred W. Purdy
1960	Jan.	23	A.J.M. Smith
	Feb.	20	Alden Nowlan
	Mar.	26	Michèle Lalonde, Gilles Hénault
	Apr.	30	Charles Olson

Season 4 (1960-61) Contact Poetry Readings - Poetry Centre Recital
Y.M. Y.W.H.A. (750 Spadina Ave.)

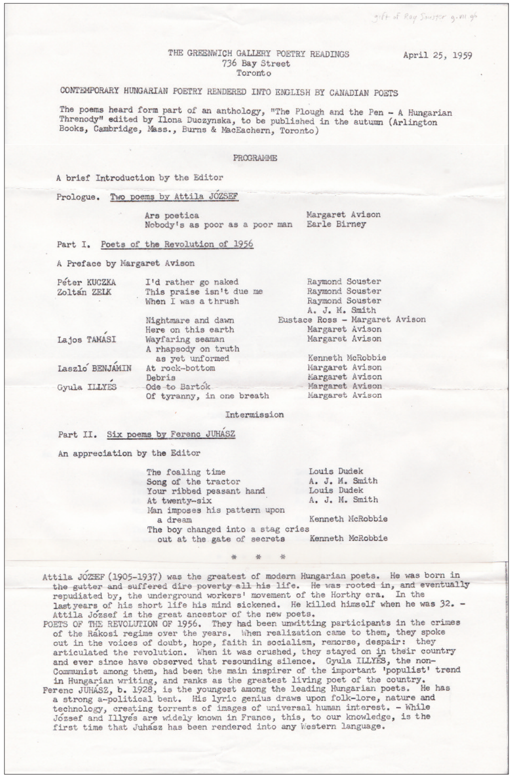
1960	Oct.	15	Leroi Jones
		29	Francis Sparshott, Milton Acorn
	Nov.	19	Louis Zukofsky
	Dec.	10	George Johnston
1961	Jan.	21	Cid Corman
	Feb.	25	Phyllis Gotlieb, Margaret Avison
	Mar.	25	Jacques Godbout, Yves Préfontaine
	Apr.	29	Theodore Enslin

Season 5 (1961-62) Contact Poetry Readings
Isaacs Gallery (832 Yonge St.)

1961	Oct.	21	Robert Creeley
	Nov.	11	Miriam Waddington, Peter Miller
	Dec.	9	Louis Dudek
1962	Jan.	20	Eli Mandel
	Feb.	3	Frank O'Hara
		24	Charles Olson
	Mar.	17	Diane Spiecker
	Apr.	7	Gael Turnbull
		28	James Reaney

INSETS [top] *expenditures for the final series maintained by Rosalia Souster;* [bottom] *Contact Poetry Readings broadsheet produced by Cameron Anstee in an edition of 50 copies for his talk on the reading series in Ottawa (15 November 2012).*

Milton Acorn 19
Margaret Avison 9, 23
Earle Birney 9
Leonard Cohen 11
Cid Corman 22
Robert Creeley 26
Louis Dudek 5, 9, 28
Theodore Enslin 25
Jacques Godbout 24
Phyllis Gotlieb 23
Eldon Grier 19
Ralph Gustafson 10
Gilles Hénault 16
George Johnston 21
D.G. Jones 1
LeRoi Jones 18
Michèle Lalonde 16
Irving Layton 3
Denise Levertov 12
Eli Mandel 29
Marshall McLuhan 9
Jay Macpherson 4
Kenneth McRobbie 6, 9
Peter Miller 6, 27
Alden Nowlan 15
Frank O'Hara 30
Charles Olson 17, 31
Yves Préfontaine 24
Al Purdy 13
James Reaney 2, 34
W.W.E. Ross 9
F.R. Scott 7
A.J.M. Smith 9, 14
Raymond Souster 8, 9
Francis Sparshott 19
Diane Spiecker 32
Gael Turnbull 33
Miriam Waddington 27
Louis Zukofsky 20



gift of Ray Souster 9.vii.96

THE GREENWICH GALLERY POETRY READINGS
736 Bay Street
Toronto

April 25, 1959

CONTEMPORARY HUNGARIAN POETRY RENDERED INTO ENGLISH BY CANADIAN POETS

The poems heard form part of an anthology, "The Plough and the Pen – A Hungarian Threnody" edited by Ilona Duczynska, to be published in the autumn (Arlington Books, Cambridge, Mass., Burns & MacEachern, Toronto)

PROGRAMME

A brief Introduction by the Editor

Prologue. Two poems by Attila JÓZSEF

	Ars poetica	Margaret Avison
	Nobody's as poor as a poor man	Earle Birney

Part I. Poets of the Revolution of 1956

A Preface by Margaret Avison

Péter KUCZKA	I'd rather go naked	Raymond Souster
Zoltán ZELK	This praise isn't due me	Raymond Souster
	When I was a thrush	Raymond Souster A. J. M. Smith
	Nightmare and dawn	Eustace Ross – Margaret Avison
	Here on this earth	Margaret Avison
Lajos TAMÁSI	Wayfaring seaman	Margaret Avison
	A rhapsody on truth as yet unformed	Kenneth McRobbie
Laszló BENJÁMIN	At rock-bottom	Margaret Avison
	Debris	Margaret Avison
Gyula ILLYÉS	Ode to Bartók	Margaret Avison
	Of tyranny, in one breath	Margaret Avison

Intermission

Part II. Six poems by Ferenc JUHÁSZ

An appreciation by the Editor

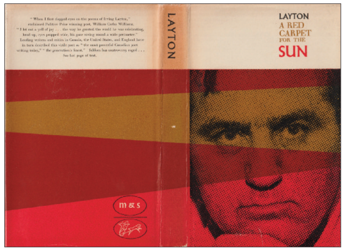
The foaling time	Louis Dudek
Song of the tractor	A. J. M. Smith
Your ribbed peasant hand	Louis Dudek
At twenty-six	A. J. M. Smith
Man imposes his pattern upon a dream	Kenneth McRobbie
The boy changed into a stag cries out at the gate of secrets	Kenneth McRobbie

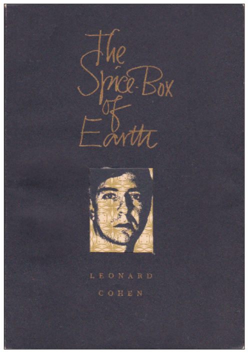
* * *

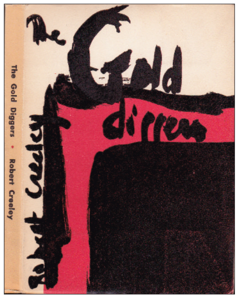
Attila JÓZSEF (1905-1937) was the greatest of modern Hungarian poets. He was born in the gutter and suffered dire poverty all his life. He was rooted in, and eventually repudiated by, the underground workers' movement of the Horthy era. In the last years of his short life his mind sickened. He killed himself when he was 32. – Attila József is the great ancestor of the new poets.

POETS OF THE REVOLUTION OF 1956. They had been unwitting participants in the crimes of the Rákosi regime over the years. When realization came to them, they spoke out in the voices of doubt, hope, faith in socialism, remorse, despair: they articulated the revolution. When it was crushed, they stayed on in their country and ever since have observed that resounding silence. Gyula ILLYÉS, the non-Communist among them, had been the main inspirer of the important 'populist' trend in Hungarian writing, and ranks as the greatest living poet of the country.

Ferenc JUHÁSZ, b. 1928, is the youngest among the leading Hungarian poets. He has a strong a-political bent. His lyric genius draws upon folk-lore, nature and technology, creating torrents of images of universal human interest. – While József and Illyés are widely known in France, this, to our knowledge, is the first time that Juhász has been rendered into any Western language.







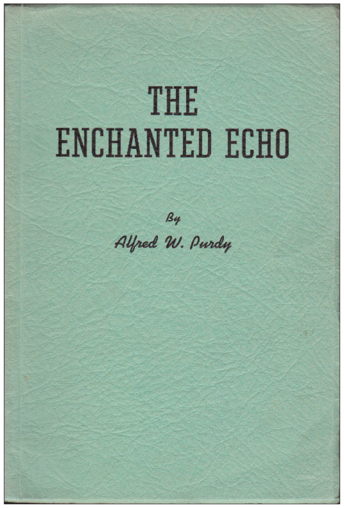
PROJECTIVE VERSE
CHARLES OLSON

SECTION H: CONTACT PRELUDES & SPAWN

1944

A38 | *Poems for All the Annettes* | *Alfred Purdy* | *August 1962*

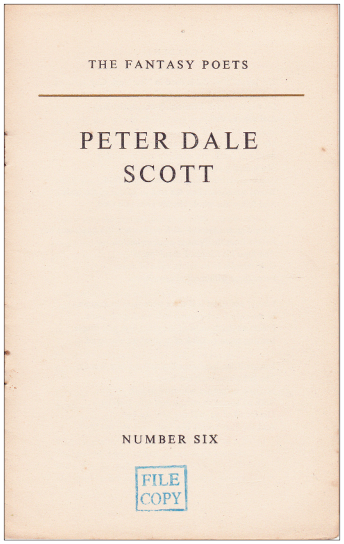
425 *The* | **ENCHANTED ECHO** | *By* | *Alfred W. Purdy* | **PRINTED BY** | **THE CLARKE & STUART CO LIMITED** | **VANCOUVER, BC** | **1944**
64pp side-stapled thrice & glued into green pebbled card covers with yapp edges; 226 × 152 × 5 mm.
COLOPHON *"Additional copies may be obtained from | The Clarke & Stuart Co, Limited, 550 | Seymour Street, Vancouver, BC, Canada, | and sent post paid to any address at $1.00 | each. Also obtainable at leading book | stores in Vancouver, BC."*
ASSOCIATION COPY *ex-libris Roy Daniells (without identification).*
Variant issue of the author's very scarce first book, a collection of 49 poems & a 'Self-Portrait' with Introduction by Joan Buckley & sketch of the author by Gordon Kit Thorne. Self-published in a reported edition of 500 copies (at a cost of $200) while he was yet in uniform with the RCAF *– having ventured west by freight in 1937. Generally encountered in grey pebbled covers, the green variant remains rare. A lovely copy marred only by a soft bump at lower tip (WorldCat locating 18 copies).*
NOTE *Purdy claimed that he was only able to pay for an initial bundle of 50 copies, which he later revised to 150 ('Purdy at 25', 1968) or 100 (Hoffer List 26, 1976) or between 75 & 100 (*Reaching for the Beaufort Sea*, 1993) – the remainder of the edition reportedly destroyed by the printer for non-payment. Knowing his subject, George Bowering hedged his bet with, "No more than half the copies of* The Enchanted Echo *ever left the warehouse* [Al Purdy, *1970/1: Copp Clark, p33*]*." A student of Fred Varley, British expatriate & Western Art Circle member Gordon 'Kit' Thorne (1896–1982)* BCSA, CPE, CSPE, FCA, *lived in Vancouver from 1924, initially painting murals for hotels, beer parlours & restaurants. The year Purdy published his first book, Vancouver Poetry Society stalwart Joan Buckley (1909–84) self-published her fourth (likewise printed by Clarke & Stuart),* The Technique of Poetry: Hints on Verse-Writing *(1944: Esperanza Farm, Langley Prairie, BC).*

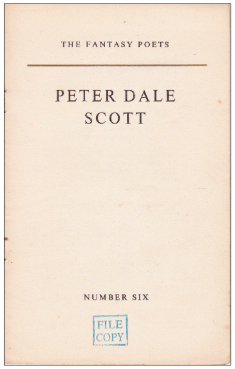


1952

A14 | *Poets 56* | *Peter Dale Scott* | *February 1956*

426 **THE FANTASY POETS** | **PETER DALE** | **SCOTT** | **NUMBER SIX** [from cover]
[8pp] stitched in self-covers; 203 × 127 mm pamphlet.
COLOPHON *"This publication is the sixth of the series issued by the Oxford | University Poetry Society, designed to feature the work of young | poets in England today. Previous issues have featured the work | of Elizabeth Jennings, Pearce Young, James Price, Donald | Hall, and Simon Broadbent. The next issue will contain | poems by Paul West. | Editors: Michael Shanks | Oscar Mellor | 1952 | Enquiries regarding the series should be addressed to the Publications | Manager: David C. Luke, Worcester College, Oxford. | Printed by Oscar Mellor and Roger Smith at Swinford, Eynsham, Oxon. | Price ninepence".*

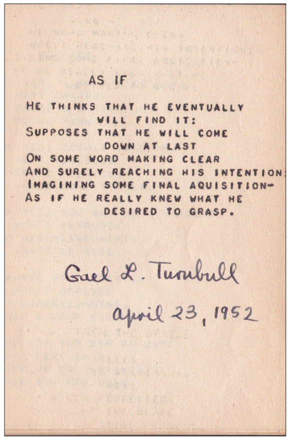




SIGNED *in black ink beneath his name rear, by publisher & printer Oscar Mellor.*
First collection of poetry by Peter Dale Scott (b. 1929), son of F.R.Scott. The publisher's signed file copy, stamped thus on face. Staples rusted else about fine.
NOTE *Scott, who was at University College, Oxford two years (1950–2), graduated with a Doctorate in Political Science from McGill in 1955. Following his inclusion in* Poets 56, *his next book of poetry wouldn't appear for a quarter-century (the first of ten further volumes). None of the five poems in the present pamphlet appeared in* Poets 56. *Surrealist artist & founder of the press (1951–62), Oscar Mellor (1921–2005), handset & printed the pamphlets in editions of 300 copies.*

A7 | *Trio* | *Gael Turnbull* | *August 1954*

427 AS | IF [from cover]



AS IF

He thinks that he eventually
will find it:
Supposes that he will come
down at last
On some word making clear
And surely reaching his intention:
Imagining some final aquisition–
As if he really knew what he
desired to grasp.

Gael L. Turnbull
april 23, 1952

[8] leaves mimeo'd recto; side-stapled thrice in plain black card folder with yapp edges & cutout title lettering glued to face; 152 × 113 mm pamphlet.
INSCRIBED *first page in black fountain ink, "Gael L.Turnbull | April 23, 1952".*
PROVENANCE *Louis Dudek.*
CORRECTED [1] *the word "of" added in ink at the end of line 4 in 'Inscription of a Mirror';* [2] *the first "e" in "arguement" crossed out in pencil in the last line of 'Socrates';* [3] *the second "a" in the word "Aenead" in the title, & the "e" in "noisey" in line 2, both crossed out in pencil in the poem 'Some Wisdom from the Aenead'.*
CONTENTS *[1] 'As If'; [2] 'Ballade'; [3] 'Lines for a Cynic'; 'On One in a Multitude'; [4] 'A Motto'; 'An Epitaph'; [5] 'The Same Day'; 'Inscription for a Mirror'; [6] 'Socrates'; [7] 'Some Wisdom from the Aenead'* [sic]; *[8] 'On a Crowd Watching a Burning House at Night'.*
The author's unknown first book, a collection of 11 poems issued in Pittsburgh on Shakespeare's 388th birthday in a tiny private edition (not recorded in WorldCat). An undated publication without the printed name of the author or place of publication; copies without the author's inscription might easily be dismissed by dealers & librarians as just another insignificant home-made collection of amateur verse. A nicely preserved copy with a cover crease at gutter, from opening. One of the rarest first books in modern Canadian literature.
NOTE *the stencils were typed in a miniature sans-serif font, text in smallcaps, with titles & initials uppercase. The cover lettering was cut from white paper by hand using scissors, each letter cut out separately. The text stock bears a watermark ending in "*COR BOND*". Two of the poems were later published in* Contact: *'Some Wisdom from the Aeneid' in issue 6, p5 (February 1953); & 'Lines for a Cynic' in issue 7, p9 (May 1953). Five are included in* Trio: *'Epitaph' [p19]; 'Lines for a Cynic' [20]; 'Ballade' [21]; 'Inscription for a Mirror' [22]; & 'Socrates' [33]. Five are also included in* A Gathering of Poems 1950–1980 *(1983: Anvil): 'Ballade' (p13); 'Inscription for a Mirror' (14); 'Lines for a Cynic' (14); 'Socrates' (15); & 'Watching a Burning House at Night' (15). Yet the title of the booklet is never listed in any of the author's collections or bibliographies. Earning his medical degree in Philadelphia (1947–51), Gael Lundin Turnbull (1928–2004) soon moved to Montreal, taking the Canada Council exams September 1952 permitting his practice in the country, before eventually moving to Iroquois Falls, Ontario (1952–5). Two years later he would see his poems published in* Trio *(August 1954), compile* New Canadian Poetry *for Robert Cooper*

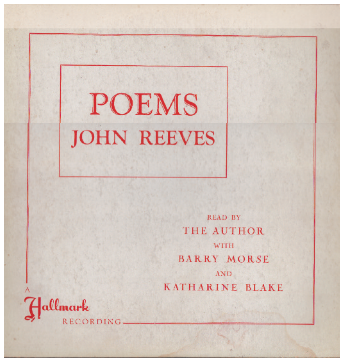
as Artisan 6 (October 1954) & print the first of his five mimeo translations in Iroquois Falls, A Moon Opera *by Jacques Prévert (January 1955). It bears noting further that Louis Dudek wrote the Preface to* Trio *and that all three contributors – Gael Turnbull, Phyllis Webb & Eli Mandel – had lived in or near Montreal, suggesting that he likely chose the authors. The present copy of* As If*, in other words, was instrumental in influencing that decision.*

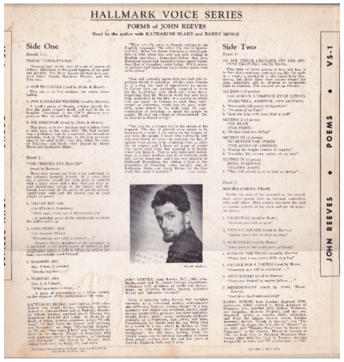
"My first three published poems were in a student literary magazine at the University of Pennsylvania, in 1951.… From 1951 to 1952, I was doing an internship in Pittsburgh, and in June 1952, married a girl from California, Jonnie May Draper (born 9 October 1927), who was doing a playwriting course at the Carnegie Institute of Technology. Due to sudden and unexpected harassment by the Pittsburgh Draft Board (the Korean War was still on), we "fled" to Montreal, where I took the Canada Council Exams in September 1952, and I accepted a job with a practice in a small town in northern Ontario, Iroquois Falls [October 1952]. *Our eldest daughter, Christine Anne, was born there in April 1953* [*Contemporary Authors Autobiography Series 14, 1991: Gale Research, pp331–3*]."
The bibliography appended to this autobiographical sketch not only omits the booklet As If*, but also all but one of the five French translations printed in Iroquois Falls (of Paul-Marie Lapointe). Three years later, John Ciardi would use the title for his fifth book of poetry (issued at Rutgers, 22 August 1955) with the assertion, "'As if' strikes me as the enduring mode of poetry. IS is the mode of prose. Poetry is AS IF's reality."*

1954

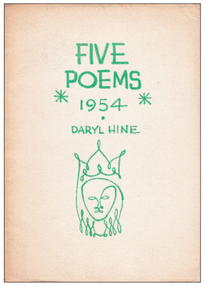
A14 | *Poets 56* | *John Reeves* | *February 1956*

428 **POEMS | JOHN REEVES | READ BY | THE AUTHOR | WITH | BARRY MORSE | AND | KATHARINE BLAKE | A | *Hallmark* | RECORDING** [from cover]
Long-play twelve-inch vinyl recording (33⅓ RPM microgroove) in plain paper inner-sleeve within a printed card outer-sleeve; 311 × 307 mm.
COLOPHON *"Recording Characteristic conforms with the* NARTB | *Standards of June 1953.* | *Recorded in May, 1954.*
*A collection of 29 poems (23 read by the author) issued as Hallmark Voice Series 1, with liner notes by the author & a portrait by Harold Sumberg. Bearing labels numbered 15 (*A*-side) & 16 (*B*), the record was manufactured in Canada – possibly the eighth album issued under the Hallmark label & one of the earliest Canadian spoken word* LPs*. Very good with a 6 cm split at lower tip of sleeve.*
NOTE *Hallmark Recordings in Toronto (1952–9), established by Keith MacMillan, Bill Woods, John Gallagher, D'Alton Jolly & John Mitchell "to develop an experimental recording method devised by Woods", also produced Glenn Gould's first recording. President of the company (1952–4), Keith MacMillan became a music Producer for CBC Radio in 1954, alongside John Reeves; while Bill Woods was later Senior Design Engineer for Yorkville Sound, the manufacturing arm of Long & McQuade (1989–2007). The five sections of 'Ode to Casals', comprising the author's contribution to* Poets 56*, are the first track on the album (read by Katharine Blake & Barry Morse).*





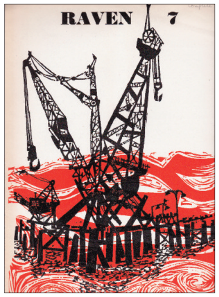
A24 | *The Carnal and the Crane* | *Daryl Hine* | *April 1957*

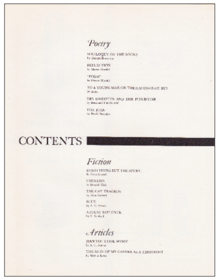


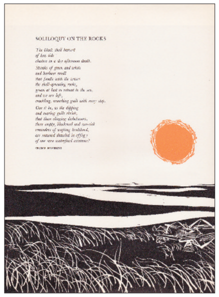
429 **Five Poems, 1954 | Daryl Hine | Toronto**
[16pp] mimeo (last leaf blank), stitched in printed card covers with yapp edges; 223 × 158 mm pamphlet.
The author's first book, printed & bound by Jay Macpherson with cover by Laurence Hyde, for private circulation & only later subsumed as the first volume in her Emblem Books series. About fine.
NOTE *apart from the date in the title, the pamphlet was issued without date or imprint. Macpherson's collection,* O Earth Return, *which was issued privately the same year (without imprint), was later identified as the second volume in the series – both titles likely issued simultaneously. As an undergraduate Macpherson had produced unique handmade books as gifts for friends. A WorldCat inventory of her imprint during its mimeo phase finds:* [1] Five Poems *Daryl Hine, 27;* [2] O Earth Return *Jay Macpherson, 32;* (3) New Poems *Dorothy Livesay (1955), 26;* (4) The Ledge *Violet Anderson (1957), 24;* (5) Asylum Poems *Heather Spears (1958), 28; &* (6) In Star & Stalk *Dorothy Roberts (1959), 25 – suggesting that they were all produced in similar quantities (125–200 copies).*

1958

A45 | *Points on the Grid* | *George Bowering* | *April 1964*





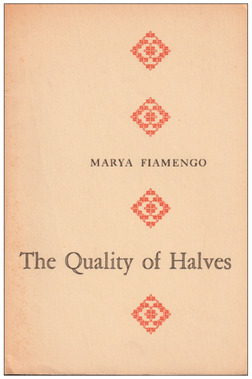


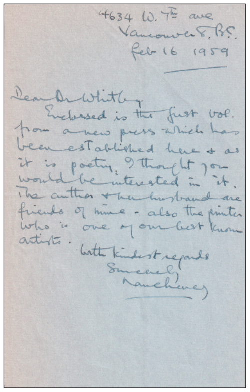
430 **SOLILOQUY ON THE ROCKS | ... | GEORGE BOWERING**
[2pp] leaf; 307 × 226 mm broadside.
The author's first separate publication, illustrated by Keith Branscombe; a broadside printed two colours by Morriss Printing in Victoria. One of ten fascicules in a screened envelope issued November 1958 together with a Contents folio, as Raven 7 [MIKI D11 & E1]. *Complete with all fascicules; a fine copy (WorldCat finds 20).*
CONTENTS "POETRY | Soliloquy on the Rocks | *by George Bowering* | Reflection | *by Shawn Harold* | "Poem" | *by Shawn Harold* | To a Young Man on the Hastings St Bus | *by Anon.* | Des Esseintes and the Philistine | *by Desmond Fitz-Gerald* | For Joan | *by David Bromige* | FICTION | Everything but the Spurs | *by Peter Russell* | Cherries | *by Donald Kirk* | The Gay Tragedy | *by Alan Forrest* | Blue | *by A.C. Annan* | August Not Over | *by C. Sanford* | ARTICLES | Man You Look Worn | *by A.C. Annan* | The Ruin of My Career as a Terrorist | *by Melvin Kero*".
MAST "EDITOR: *Desmond Fitz-Gerald* | FICTION: *Claire Sanford* | *Margaret Hawthorn* | *Peggy Fulton* | ESSAYS: *Toby Oldfield* | *Ed Aho* | POETRY: *Ian Currie* | *George Bowering* | ASSISTANTS: *Peter Coleman* | *Hugh Barker* | *Rupert Buchanan* | *Rosemary Kent-Barbour* | *Shawn Harold* | *Rey Osborne* | *Mike Matthews* | RAVEN NUMBER 7, | NOV MCMLVIII. | *A literary periodical published by the Publications* | *Board of the Alma Mater Society of* | *the University of British Columbia, Vancouver* | PRINTED IN CANADA | BY MORRISS PRINTING COMPANY LTD | VICTORIA, BC | EDITOR'S NOTE: *It was through the generosity of Mr Morriss* | *that this issue was printed with such extravagant abandon.* | *Typography by* ROBERT R. REID & SONS | *Design and Illustrations by* KEITH BRANSCOMBE | *(student) Vancouver School of Art*".
NOTE *Raven ran eleven issues (September 1955 – March 1962). Melvin Kero's "Familiar Essay"– an elephant broadside folded twice – is printed on newsprint which inevitably leads to toning offset on adjacent fascicules.*

1959

A14 | *Poets 56* | *Marya Fiamengo* | *February 1956*

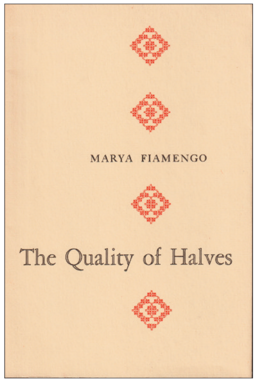
431 **MARYA FIAMENGO | The | Quality | of | Halves | *and other poems* | VANCOUVER KLANAK PRESS 1958**
44pp (last leaf blank) perfectbound in plain card covers, glued at spine into printed jacket; 237 × 157 × 5 mm.
COPYRIGHT PAGE *"Copyright Marya Fiamengo. First published in 1958 by the | Klanak Press, 613 Rayside Avenue, North Burnaby, BC | Designed and printed in Canada by Takao Tanabe".*
ASSOCIATION COPY *with autograph note laid in, dated 16 February 1959 in blue ink, addressed to Dr Whitby or Whitley, from artist Nan Cheney at 4634 W. 7th Ave, Vancouver, a close friend both of the author & artist; with the recipient's two-word pencil note on p26. Anna Gertrude "Nan" Lawson (1897–1985), wife of Dr Hill Harrison Cheney (1924–49), was the first medical artist at the University of British Columbia (1937–62), sketching partner of Lawren Harris & intimate friend of Emily Carr. Nan also mentions being friends with the poet's husband, sculptor & printmaker, Jack Hardman (who was an assistant to Cubist sculptor Alexander Archipenko in 1957). First state of the author's first book (with plain endleaves), a collection of 15 poems, including a Preface by William McConnell & a Publisher's Forward* [sic] *dated 1 November 1958. An early copy of this signal volume in the history of west coast independent press & fine print production; with a.l.s. (WorldCat tracing 59 copies).*
NOTE *the first book of the press & also the first book printed by artist Takao Tanabe. Under the heading 'Books & Private Press' Robert Reid writes, "The first book Tak printed, and which established him as one of the first private printers in Canada, was* Quality of Halves *by Marya Fiamengo, a local poet* [Takao Tanabe: Sometime Printer designed and produced by Robert R. Reid for The Alcuin Society, Vancouver 2010, p107].*" Further on he notes that Tak "had never designed a book in his life but was known to Bill as an artist who knew how to print things* [109]*." Marya Fiamengo (1926–2013), Mrs Jack Hardman (195?–96), taught at University of British Columbia (1962–93).*


MARYA FIAMENGO
The Quality of Halves


4634 W. 7th ave
Vancouver 8, B.C.
Feb 16 1959

Dear Dr Whitley
Enclosed is the first vol.
from a new press which has
been established here & as
it is poetry, I thought you
would be interested in it.
The author & her husband are
friends of mine - also the printer
who is one of our best known
artists.
With kindest regards
Sincerely
Nan Cheney

432 **MARYA FIAMENGO | The | Quality | of | Halves | *and other poems* | VANCOUVER KLANAK PRESS 1958**
42pp perfectbound with grey endleaves in plain card covers, glued at spine in printed jacket; 239 × 158 × 5 mm.
COPYRIGHT PAGE *"Copyright Marya Fiamengo. First published in 1958 by the | Klanak Press, 613 Rayside Avenue, North Burnaby, BC | Designed and printed in Canada by Takao Tanabe".*
Second state of the author's first book (with grey endleaves), a collection of 15 poems, including a Preface by William McConnell & a Publisher's Forward [sic] *dated 1 November 1958. As new (elusive thus).*
NOTE *this state is trimmed slightly larger, showing that the edition was bound in batches. The book includes four of the seven poems from* Poets 56*: 'The Quality of Halves'; 'Peacocked Lawns'; 'Wide Angel of Regret' & 'As Birds in their Mute Perishability'.*

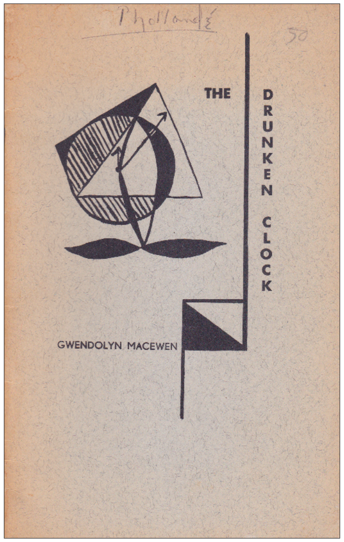

MARYA FIAMENGO
The Quality of Halves

1961

A44 | *The Rising Fire | Gwendolyn MacEwen | fall 1963*

433 **SELAH [from cover]**
[12pp] mimeo bond, sewn with rubber-stamped Easle Acceptance Bond cotton-content endleaves in hand-drawn brown contruction-paper covers; 217 × 140 mm pamphlet.
UPPER ENDLEAF RECTO *"Gwendolyn MacEwen".*
UPPER ENDLEAF VERSO *"limited edition of 100 copies".*
CONTENTS *'Selah' [1]; 'The Anointed' [2]; 'Child of Light' [3]; 'Genesis Parallel' [4]; 'The Outcast Visits' [5]; 'Icarus' [6–8]; 'Future, Tense' [9]; 'Poet vs the Land' [10]; 'Sketches' [11]; 'The Marriage' [12].*
RESURRECTED *two of the ten poems in* Selah *were reprinted in* The Rising Fire: *'The Anointed'; & 'Selah'.*
COLOPHON "ALEPH PRESS | *1961".*
The author's self-published first commercial book – preceded by an 8pp offprint of 'Genesis' from Teangadóir 38 – a clutch of 10 poems mimeographed at the Boys & Girls House Library, 40 St George Street, Toronto, early spring 1961. A clean copy save for four unobtrusive marginal ink marks from the original owner, Phollandé, a regular at The Bohemian Embassy; with covers separated & chipped (WorldCat locating 12 copies).
NOTE *produced during the author's three-month fling with David Donnell, before she would join Milton Acorn in the Laurentians & co-edit the last two issues of Moment. Invited to read July 1961 in Montreal, she sold 50 copies of her two chapbooks (the second priced 50¢). Her pamphlets were also available through Teangadóir & after their marriage, from Mrs M. Acorn, 20 Dupont Street, Apt 4. Having submitted her poetry to Ray Souster at Contact Press as early as spring the previous year, these pamphlets paved the way for* The Rising Fire *(1963).*

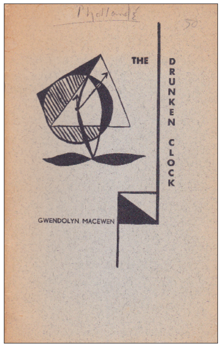
A44 | *The Rising Fire | Gwendolyn MacEwen | fall 1963*



434 **THE DRUNKEN CLOCK | poems by | Gwendolyn MacEwen**
[16pp] stitched in illustrated card covers; 214 × 135 mm pamphlet.
COPYRIGHT PAGE "ALEPH PRESS | *1961 | To G.W. | and V.B."*
CORRECTED *"structures" altered to "structure" in 'Wristwatch and Nile Time' [p8]; & the duplicated third line "the beautiful bow" in 'Bow Broken' [p9] is crossed through; both in blue ink.*
CONTENTS *'All the Fine Young Horses' [3]; 'Evidence of Monday' [4]; 'In Defence of Magic' [5]; 'For the Hassidim / Valley-Chant: Prefontaine/61' [6]; 'Sumerian Song' [7]; 'Wristwatch and Nile Time' [8]; 'Bow Broken' [9]; 'Explodes, for Instance' [10]; 'Certain Flowers' [11]; 'Eden, Eden' [12]; 'Rome and the Jesters' [13/4]; 'The Drunken Clock' [15].*
RESURRECTED *four of the 12 poems in* The Drunken Clock *were reprinted in* The Rising Fire: *'All the Fine Young Horses'; 'Certain Flowers'; 'Eden, Eden'; & 'Evidence of Monday'.*
The author's second book, a gathering of 12 poems produced commercially late spring or early summer 1961 in an undisclosed edition somewhere between 200 & 300 copies (WorldCat tracing 50). This copy has the author's

original pencil price of "50" at upper tip of cover. The last two leaves remain partially unopened at foot, from incomplete trimming. Toned along spine with ink signature of the original owner Phollandé at crown of cover. About a fine copy with author's corrections.

NOTE *"Poet Gwendolyn MacEwen reads her poetry regularly at the Bohemian Embassy in Toronto [Evidence 3, fall 1961, p61]." In his 3pp review of the book, headed 'Spikeweed Commentary', Pádraig Ó Broin refers to "a disproportionate number of misprints disfiguring the pages and in one or two cases rendering meaning debateable.… To be had from Mrs M. Acorn, 20 Dupont St, Apt 4; or, from Teangadóir [Teangadóir 39, 1 March 1962, p96]."*



A51 | *The Circle Game* | *Margaret Atwood* | *September 1966 ?*

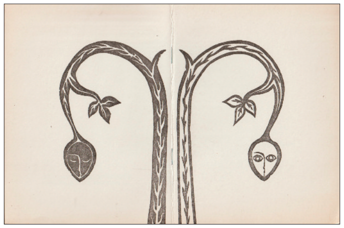
435 **DOUBLE PERSEPHONE | BY M. E. ATWOOD**

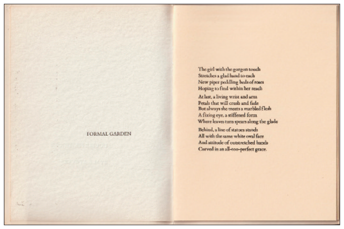
[16pp] stitched in illustrated card covers with yapp edges; 171 × 130 mm pamphlet.

COLOPHON *"Book one, Market Book Series, | Hawkshead Press Toronto 1961."*

Third state of the author's first book, with the 12 central pages in facsimile; collecting seven poems – winner of the E. J. Pratt Medal. As new (WorldCat tracing 38 copies).

NOTE *initially handset & printed along with her cover linocut, by the author & her boyfriend at the time, David Donnell. The text leaves were printed on white art stock resembling parchment, the covers on white card; both on John Robert Colombo's tabletop Adana press. The present copy includes only the original covers & first conjugate [pp1/2, 15/6] together with offset reproductions of the central three conjugates on off-white stock [pp2/3 – 13/4]. While my source credits the sophistication of this & a handful of other similar copies, to Nelson Ball, I find it unlikely that Nelson might have gone to the trouble to 'complete' these copies without ever offering any for sale (none of his catalogues include the item). Nelson's fonds at McMaster University include a list of acquisitions, beginning with lots purchased from The Village Bookstore (1971–5) & John Robert Colombo (1974), both likely sources of remaindered sheets of* Double Persephone. *Yet never once during my many years of browsing through his stock (beginning in 1975), were sophisticated copies of the pamphlet in evidence. Of the six accruals of Nelson's papers (1975–2016), only the fifth: his business archive (2011); & sixth: manuscripts, typescripts & proofs of poetry & prose volumes (2016); appear a likely source of these items, whether in unbound remaindered sheets or sophisticated volumes. Nelson's sophistication of the Contact Press anthology,* New Wave Canada *(1968), was both authorized by Ray Souster & offered for sale following the reprinting of short sheets, arguing for the unlikely event of his completion of remaindered Atwood sheets, without ever offering any for sale. A sophisticated copy was first offered by Duncan McLaren at Lord Durham Rare Books in St Catharines. Subsequently some 40 copies were acquired from Carl Spadoni by Justin Daniel Wood at The Scribe Bookstore on the Danforth which opened in 2021 (20 of which he sold to antiquarian bookseller Karol Krysik, my source). Spadoni, who retired as Director of Archives & Research Collections at McMaster in 2010, following 30 years as a rare book librarian, worked with Nelson to organize & receive the accruals of 1997, 2000, 2005 & likely 2011. The purported survival in Nelson's stock, of as many as 40 sophisticated copies of this rare & highly desirable first book, without his ever having offered a single copy for sale, strains credulity. While the general consensus among booksellers, that the edition comprised some 230–50 copies (the figure of 250 cited in Rosemary Sullivan's biography, establishing the ballpark),*



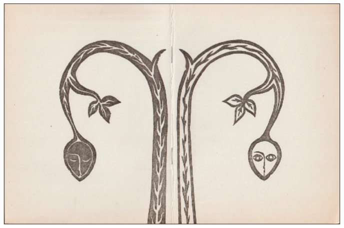


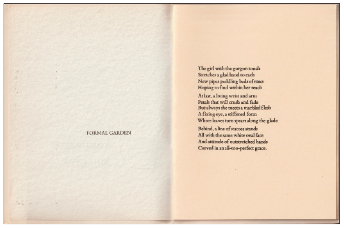
FORMAL GARDEN

The girl with the gorgon touch
Stretches a glad hand to each
New piper peddling beds of roses
Hoping to find within her reach

At last, a living wrist and arm
Petals that will crush and fade
But always she meets a marbled flesh
A fixing eye, a stiffened form
Where leaves turn spears along the glade

Behind, a line of statues stands
All with the same white oval face
And attitude of outstretched hands
Carved in an all-too-perfect grace.





FORMAL GARDEN

The girl with the gorgon touch
Stretches a glad hand to each
New piper peddling beds of roses
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At last, a living wrist and arm
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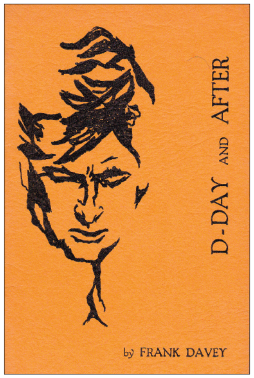
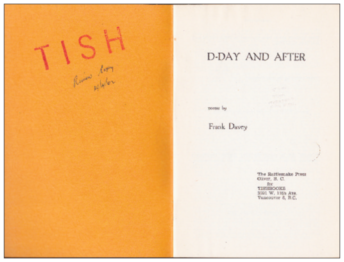




TISH
Review Copy
14/4/62

D-DAY AND AFTER

poems by

Frank Davey

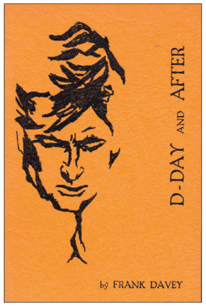
The Rattlesnake Press
Oliver, B. C.
for
TISHBOOKS
3591 W. 11th Ave.
Vancouver 8, B.C.

both the publisher, John Robert Colombo, & David Donnell, who helped produce the book, independently set the figure closer to 125 copies. I'm inclined to wonder whether Carl Spadoni wasn't the one behind the sophistication. "The Guild of Hand Printers sponsored an annual gathering of the contributions of its members, and I printed pamphlets for a number of these. Most of what I issued appeared over the imprint of the Hawkshead Press, a reference to the Hawkshead Mountains in the Lake District where William Wordsworth dedicated his life to the ideals of art. Thus the Hawkshead imprint appears on dozens of pieces of ephemera or incunabula – booklets and broadsheets. Two poetic broadsheets were designed and illustrated by then little known artists William Kurelek and Mike Snow. One highly collectible item is a booklet of poems titled Double Persephone. *It was Margaret Atwood's first separate publication. With David Donnell, she handset the poems & designed & cut the linoblock used in the printing of its green cover. The press run was extremely limited [*Colombo, The Notebooks, *p1783]." In a personal note John confirmed that, "125 copies of* Double Persephone *sounds about right" (28 February 2022), correcting the author's recollection (presumably) of 250 copies, retailed in* The Red Shoes: Margaret Atwood Starting Out *by Rosemary Sullivan (1998: HarperCollins, p110). David Donnell had also confirmed a limitation of 125 copies, which stands to reason considering that chapbooks by other Bohemian Embassy poets were being issued in editions of about 100 at the time (Milton Acorn, Victor Coleman, John Robert Colombo, David Donnell, Gwendolyn MacEwen, George Miller etc). "Ms Atwood and David Donnell typeset the poems themselves and I helped them run off a limited number of copies on my small Adana hand-press [op cit, p2133]." At the Tools of Change for Publishing Conference in New York City (15 February 2011), Atwood gave an illustrated talk, 'The Publishing Pie: An Author's Views', in which she not only claimed that the edition was 220 copies but that her first book had in fact been the self-published Japanese-sewn* Blue Bunny Comics by Peggy *(1946: Sault Ste Marie). The bed of Colombo's Adana press measured 5" × 8" accommodating only one page at a time, meaning that each copy of* Double Persephone *(whose page-spread measures 10" × 6½") would require eighteen pulls or impressions. As Rosemary Sullivan noted, "Each page had to be printed separately and the type redistributed, as there were not enough a's for the whole book [*The Red Shoes: Margaret Atwood Starting Out, *p110]," arguing further for the likelihood that the edition was closer to 100 than 200. A review of the book by Eli Mandel in James Reaney's Alphabet Four (June 1962) accompanied his impressions of two companion Bohemian Embassy titles,* Poems *by David A. Donnell (October 1961: The Village Press) &* The Drunken Clock *by Gwendolyn McEwen (1961: Aleph Press), suggesting that Atwood's collection may also have appeared in the fall of 1961. The title of her book was drawn from* The White Goddess *by Robert Graves (1948: Faber & Faber, p62; 1958: Vintage, p58) in the first reference to Persephone in the book: "Sir James Frazer regards her as 'either Demeter or her double, Persephone' [p62]." As Rosemary Sullivan noted, "One of Margaret's close friends at the [Bohemian] Embassy was the young poet Gwendolyn MacEwen. The hardest thing for her and Gwendolyn, she has remarked, was to find a space for female creativity in what was essentially a male world….The subject that everyone at the Embassy was obsessed with in those days was mythology. It had filtered down from Robert Graves's* White Goddess *and from Northrop Frye's lectures at the University of Toronto [Sullivan, op cit, p106]." Though initially published in 1948,* The White Goddess *enjoyed a resurgence of interest with the release of the expanded paperback edition in 1958 (reprinted February 1959 & March 1960).*

1962

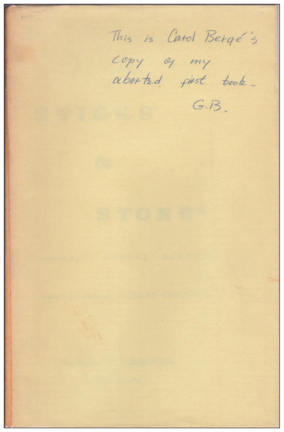
A48 | *Bridge Force | Frank Davey | fall 1965*

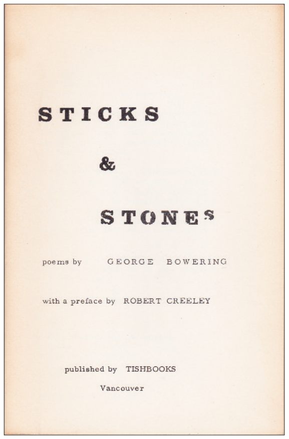
436 **D-DAY AND AFTER | poems by | Frank Davey | The Rattlesnake Press | Oliver, BC | for | TISHBOOKS | 3591 W 11th Ave | Vancouver 8, BC**
[28pp]: [iv], 24; stitched in illustrated pebbled card covers (65¢ rear); 208 × 138 mm pamphlet.
COPYRIGHT PAGE *“Cover design by Darlene Terzian | … | I would like to thank the UBC English Department | members whose contributions made this book possible, | F.D. | Copyright, Canada, 1962”.*
COLOPHON *“400 copies of this book | have been printed. | This is copy [“155” in blue ink]”.*
REVIEW COPY *stamped “TISH” inside cover with ink notation beneath: “Review Copy | 14/4/62”. Ex-libris Milton Wilson, ‘Canadian Poetry’s Gatekeeper 1957–1968’ as editor of the Canadian Forum (1955–68).*
The first book by Frankland Wilmot Davey (b. 1940), with Introduction by Warren Tallman dated January 1962. A very early copy, as new (WorldCat locating only 31 copies).
NOTE *printed February 1962 in George Bowering’s hometown at the press of the Oliver Chronicle. The relative paucity of institutionalized copies suggests something may have happened to the bulk of the edition; William Hoffer raising one possibility, the perennial rumour that “the Tish ‘archive’, if there ever was such a thing, was destroyed when the large house on West 16th Avenue Dan McLeod lived in through the middle 1960s burned down [Canadian Literature List 77, 14 April 1991, p8]”. The first Tishbook, advertised as ready in Tish 9 (14 May 1962) – a month to the day after the date in Wilson’s review copy.*

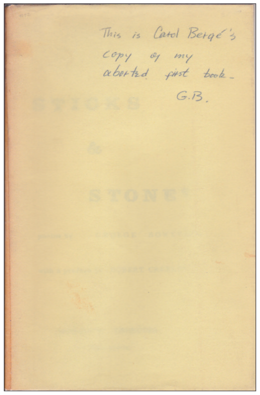


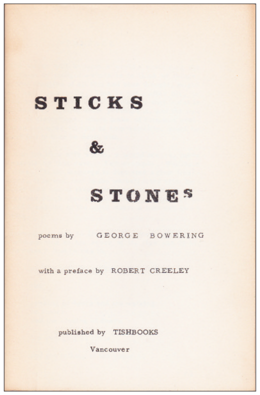
A45 | *Points on the Grid | George Bowering | April 1964*

437 **STICKS | & | STONES | poems by GEORGE BOWERING | with a preface by ROBERT CREELEY | published by TISHBOOKS | Vancouver**
44pp in unbound nested folios; laid into a second title-leaf folio (pp1/2, 43/4) enclosed in an expedient plain yellow paper jacket with flaps; 217 × 142 × 3 mm.
COLLATION [1] *title-page (in seven lines);* [2] *[blank];* 3, PREFACE *(1);* 4, PREFACE *(2) signed in type* ROBERT CREELEY; 5, *Contents (listing 44 titles);* 6, *‘Wattle)’;* 7, *‘totems’;* 8, *‘(benzedrine’ (1);* 9, *‘(benzedrine’ (2) with Gordon Payne’s portrait of the author beneath;* 10, *‘Somnia’;* 11, *‘The Hockey Hero’;* 12, *‘The Brain’;* 13, *‘Cadence’;* [14] *[blank];* 15, *‘Dark Around Light’;* 16, *‘Telephone Metaphysic (for Angela)’;* 17, *‘I Ask Her’;* 18, *‘Wrapped in Black’;* 19, *‘Eyes that Open’;* 20, *‘Ode on Green’;* 21, *‘Hopi Metaphysic’;* 22, *‘Locus Solus’ (1);* 23, *‘Locus Solus’ (2) with Gordon Payne drawing above;* 24, *‘Locus Primus’;* 25, *‘Moment: Cars’;* 26, *‘White Cat & a Fly’;* 27, *‘On a Black Painting by Tamayo’;* 28, *‘Trail’;* 29, *‘Old Umbrella Tree’;* 30, *‘Walking Poem’;* [31] *[blank];* 32, *‘At Victory Square’;* 33, *‘Pacific Gray’;* 34, *‘The Sunday Poem’ (1);* 35, *‘The Sunday Poem’ (2) & ‘Back from Seattle’;* 36, *‘Metaphor 1’;* 37, *‘Metaphor 2’;* 38, *‘Radio Jazz’;* 39, *‘It Is a Kind of Pressure’;* 40, *‘Tuesday Night’;* 40 [*sic, ie* 41], *‘I Think a Head on Collision’;* 42, *‘Lazarus’;* [43] *[blank];* 44, *‘The Bread’.*


This is Carol Bergé’s
copy of my
aborted first book.
G.B.






STICKS

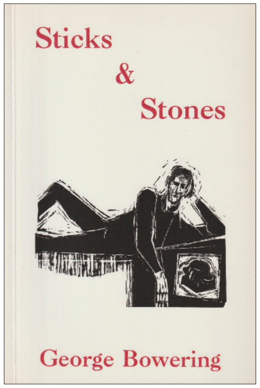
&

STONES

poems by GEORGE BOWERING

with a preface by ROBERT CREELEY

published by TISHBOOKS
Vancouver



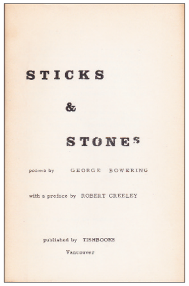
LACKING [2] *the acknowledgements & dedication to Robert Duncan (here blank);* [14] *drawing;* [31] *drawing;* [43] *'The Winter's Tale' – ie, two drawings & a poem (apart from the dedication).*

RESURRECTED *16 of the 36 poems in* Sticks & Stones *were included in* Points on the Grid: *'At Victory Square'; '(benzedrine'; 'The Bread'; 'Dark Around Light'; 'The Hockey Hero'; 'Locus Solus'; 'Moment: Cars'; 'On a Black Painting by Tamayo'; 'Radio Jazz'; 'Somnia'; 'The Sunday Poem'; 'Telephone Metaphysic (for Angela)'; 'Trail'; 'Tuesday Night'; 'Walking Poem'; and 'White Cat & a Fly'.*

PRESENTATION COPY *inscribed in blue ink on dj, "This is Carol Bergé's | copy of my | aborted first book – | G.B." First state of the author's first book, with title on title-page uppercase & no eighth line mentioning Gordon Payne. Printed by Fred Wah between 14 May & 1 June 1962 on the Tish Addressograph-Multigraph 80, in a failed run of between 30 & 50 copies, problems with the rollers on the press compelling him to stop. Toned lightly along the fore-edge, else fine; a rare book on its own, very scarce inscribed, & possibly unique in preserved first state.*

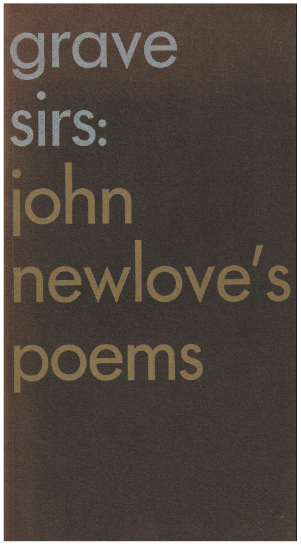
NOTE *though undated in the book, 'Lazarus' was reportedly the last poem Bowering wrote (14 May 1962) before typesetting the collection—Roy Miki,* A Record of Writing: An Annotated & Illustrated Bibliography of George Bowering, *1989: Talonbooks, p5. He further cites a memo to Bowering from Frank Davey dated 1 June 1962, reporting on the production problems & adding that they were "out of money both personally & corporationally" to reprint the book (Miki, p4). The copy described & illustrated by Miki lacks two poems – 'Locus Solus', p22; & 'Metaphor* [1]*', p36 – while William Hoffer maintained, "No known copy contains two poems, 'Locus Solus' and 'Metaphor', which appear in the table of contents* [*Canadian Literature List 77, 14 April 1991, p8*]*." Including the missing poems, the present copy may thus be unique with the first state of the title-page, & all but a single poem. Hoffer acquired a dozen cartons of Tish remains when the York St commune where they'd been stashed, wound down (1971); among which he discovered "a few sets of collated sheets of* Sticks & Stones *at the bottom of a box of discarded sheets* [*op cit, p8*]*." Had he encountered sheets including those poems he would certainly have included them in the remainder copies he sold through the years (& would never have claimed there were no known copies with those poems). Nor was he (or Miki, apparently) aware of an earlier state of the title-page. Miki adds that Bowering "collated and stapled some 15 copies for personal distribution* [*op cit, p5*]*", identifying the copy he inscribed to Al Purdy, 9 February 1963, as an example. Judging from the comments by Fred Wah & Frank Davey quoted by Miki, neither was responsible for the release of more than a single copy, yet WorldCat locates 20, leaving Bowering & Hoffer prime sources for the rest. "There were no copies 'officially' printed & bound by Tishbooks. When I left Vancouver in Aug 63 the pages were still gathering dust on the Tish office shelves, & I still hadn't seen any collated copies except for the one assembled in jest by George* [*Frank Davey to Roy Miki, 26 January 1989*]*." Hoffer's Canadian Literature List 77 (14 April 1991) offers a copy for sale at $425 (item 30), not the first time he included a copy in a list. He notes, "In the last 22 years* [*since 1969*] *I have purchased two copies from former Tish editors, both of them radically beaten up and presumably from the 15 copies that the author stapled for his own use. George has two copies, each of them stapled into supplied card covers." Interestingly, the present copy is not stapled. It was inscribed at the Vancouver Poetry Conference at UBC (24 July –16 August 1963), its recipient Carol Bergé (1928–2006), having moved in with the Bowerings after two days with the Duncanite Wahs, because, as she put it, "I came to this Seminar convinced that nothing Robert Duncan has ever written is worth a damn, and that he is personally not merely a bore, but an offensively affected bore* [Vancouver Report, *February 1964: Fuck You*

Press, p2].” Although meeting Duncan altered her opinion, she felt it best to find alternate digs. The fact that this copy is unbound, may suggest that George had already handed out all the stapled copies he had left – eleven, if Hoffer's account of two with the author & one each with two editors, is accurate – but if so, he evidently also had collated sheets on hand (including an extra first-state title-leaf folio to wrap the jacket around, apart from the one collated as part of the gathering). No institutional copy appears from university catalogue listings, to be either signed or inscribed; & it may be that George, considering Bergé's initial bias, respectfully opted for the earlier title-leaf for her hastily-collated copy, precisely because it lacked the dedication to Robert Duncan verso.
INVENTORY [1] *Brown University;* [2] *Emery University ex-libris Raymond Danowski;* [3] *Kent State with extra leaves, signed by Creeley;* [4] *Library & Archives Canada;* [5] *Library of Congress;* [6] *McMaster University;* [7] *Pierpont Morgan Library ex-libris Carter Burden (unbound);* [8] *Simon Fraser University;* [9] *Stanford University;* [10] *SUNY Buffalo ex-libris Fred Wah;* [11] *UCAL Berkeley Bancroft Library;* [12] *UCAL San Diego;* [13] *UCAL Santa Barbara;* [14] *Université de Montréal;* [15] *University of Alberta Bruce Peel Special Collections;* [16] *University of Alberta Rutherford-Humanities & Social Science;* [17] *University of Arizona;* [18] *University of Calgary;* [19] *University of Connecticut;* [20] *University of Victoria (all from WorldCat).*


STICKS
&
STONES
poems by GEORGE BOWERING
with a preface by ROBERT CREELEY
published by TISHBOOKS
Vancouver

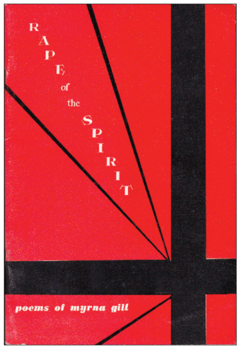
A47 | *Moving In Alone* | *May 1965*

438 **GRAVE | SIRS: | JOHN | NEWLOVE | THE PRIVATE PRESS OF ROBERT REID & TAKAO TANABE. VANCOUVER. MCMLXII. [title-spread]**
[36pp] last leaf blank, sewn in 3 gatherings glued in letterpress card covers with yapp edges; 302 × 160 × 3 mm.
COLOPHON *“three hundred copies printed by Robert R. Reid & Ib Kristensen”.*
First issue of the author's elegant first book, a collection of 14 poems; handprinted & bound in Vancouver. A lovely copy of this modern poetry highspot (which originally sold for $1.50).
NOTE *printed red & black throughout on off-white stock, with the title-spread extending five pages; set in News Gothic Extended & Futura display, with uncredited woodcut portrait of the author by Roy Kiyooka (see, Robert Bringhurst,* The Surface of Meaning: Books and Book Design in Canada, *2008: Canadian Centre for Studies in Publishing Press, pp64/5). About 100 copies were initially bound thus; a second issue having been undertaken by Bill Hoffer around 1986, with facsimile covers handprinted at Dreadnaught Press in Toronto for the surviving sets of sewn sheets in Robert Reid's possession (about 100 sets having previously been lost to water in Montreal sometime during the intervening quarter-century). Hoffer had initially asked Glenn Goluska to produce the covers, but circumstances forced him to pass the job along to Dreadnaught.*



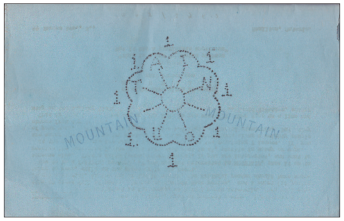
A49 | *New Wave Canada* | *Myrna Lakshmi Gill* | *May 1966*

439 **Rape of the Spirit**
48pp stitched in printed card covers; 228 × 154 × 3 mm.
COVER TITLE “RAPE of the SPIRIT | *poems by myrna gill”.*
COPYRIGHT PAGE *“Copyright 1962 | by | Myrna Gill | (All Rights Reserved) | Printed by | M. Colcol & Company, Inc | Manila, Philippines | 1962”.*



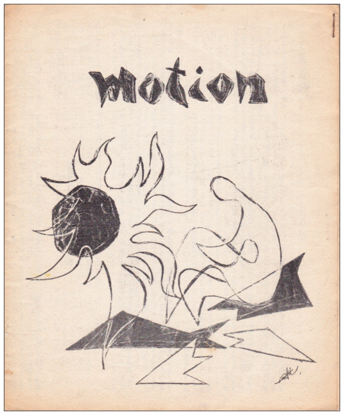
The author's first book published at 19, a collection of "four leaves" comprising 38 poems, with an epigram by her sister Evelyn Gill Sulit & a photo of the author rear. Covers lightly rubbed else fine.
NOTE *including no poems from* New Wave Canada *(which, however, does include 'Rape of a Tiger').*

A49 | New Wave Canada | David McFadden | May 1966



440 **an eight-part album of poetry | MOUNTAIN | part number one | … | 99 Barons Ave, N, Hamilton, Ontario | may/1962**
[36pp] mimeo, stitched in stamped & mimeo'd blue paper wraps; 139 × 215 mm landscape pamphlet.
INTRODUCTION *"Mountain aims at a lively view of current poetry. Eight issues will | be published in the group, at 2 to 3 month intervals. Each will con- | tain 40 pages full of poems by poets, the odd book review, and a short (if you're | lucky) editorial. At the end of 16 months, the faithful reader should have some- | thing to keep, still on the pages or in his heart.*
The first of four realized issues of Mountain (May 1962 – October 1963) edited by David McFadden (1940–2018); with contributions by Milton Acorn, Allan Brown, John Robert Colombo, David Cull, Frank Davey, Raymond J. Fraser, Kenneth Hertz, Seymour Mayne, Gwendolyn MacEwen, Pádraig Ó Broin & "Fredric Wah", among others. Creased across else about fine.
NOTE *typed two-up on letter-size stencils with mimeo'd leaves folded across.*

A49 | New Wave Canada | Robert Hogg | May 1966

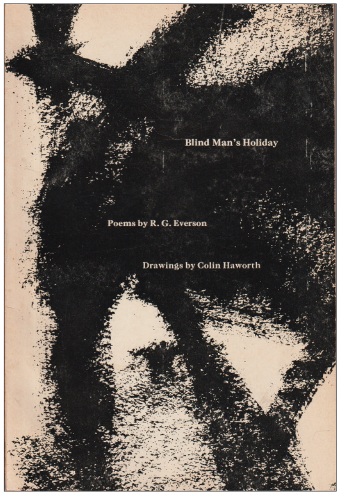


441 **MOTION : | a prose newsletter | published in affiliation with | TISHBOOKS, Vancouver, BC | Editor: Bob Hogg | Co-Editor: David Cull | May 25, 1962**
Five legal-size leaves mimeo'd both sides; foliated [i], 1–9; stapled once upper left; 355 × 216 mm.
ASSOCIATION COPY *ex-libris Victor Coleman.*
First of six issues (25 May – 25 December 1962) printed by Robert Hogg & David Cull on the Tish Addressograph-Multigraph 80, with cover by Ted Young (& misprinted address). "Distributed by Mailing List. Supported by (get with it) you." Folded across & toned, with one tiny snag.
NOTE *the first issue was sent free to Tish subscribers; subsequent issues, only to those who requested copies. The printed address (4349 W 4th Ave, Vancouver 8) has been amended in blue ink to "4439".*

442 ***motion 6* | a prose newsletter | published in affiliation with | TISHBOOKS, Vancouver, BC | Editors: Bob Hogg | Dave Cull | December 25, 1962**
Six legal-size leaves mimeo'd both sides; foliated [i], 1–11; stapled once upper left; 355 × 216 mm.
ASSOCIATION COPY *ex-libris Victor Coleman.*
Last of six issues printed by Robert Hogg & David Cull on the Tish Addressograph-Multigraph 80, with cover by Phil Morgan. "Distributed by Mailing List. Supported (?) by contributors." Folded across with cover coffee-stained; just a very good copy of the scarce final issue (more limited than the first).

1963

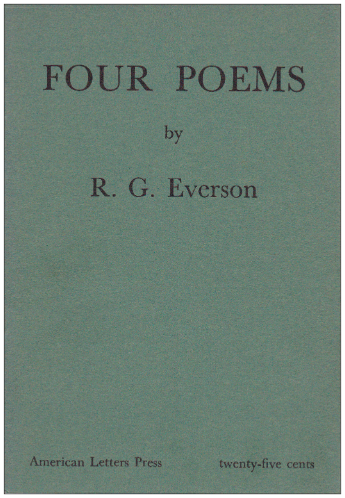
A30 | *A Lattice for Momos* | *Ron Everson* | *October 1958*



443 **Blind Man's Holiday | Poems by R. G. Everson | Drawings by Colin Haworth | The Ryerson Press, Toronto**

[40pp]: [vi], 34; sewn in 3 gatherings glued with peach endleaves in illustrated card covers; 228 × 153 × 3 mm.
COPYRIGHT PAGE *"For Louis Dudek | … | This book is published | with assistance from | the Lorne Pierce Fund | for Canadian Literature | established by | The Ryerson Press | © The Ryerson Press, 1963 | … | Printed and bound in Canada".*
PRESENTATION COPY *inscribed ffe in blue ink, "Charles | Ron".*
Paper issue of the author's third book, a collection of 40 poems issued in a presumed edition of 500 copies (WorldCat tracing 52). Fine.
NOTE *one of the last issued under progressive editor-in-chief John Webster Grant & his 'with-it' assistant editors, John Robert Colombo & Earle Toppings, before Victor Seary took over as Director of Publishing (1964) – Ryerson Book Steward & General Manager (1937–66) the Reverend Clarence Heber Dickinson (1899–1999) & his Board of highly conservative Directors, proving constitutionally resistant to the eccentricity & 'immorality' of the hip new trends. A progressive outlook foreign enough within the confines of a Methodist publishing enterprise, to appear lurid – "John Robert Colombo, best remembered by the staff for his* acid tongue, *was a Ryerson editor who was also looking to shake up Ryerson operations [Randall Speller, 'Arthur Steven at the Ryerson Press: Designing the Post-War Years (1949–1969)' in Papers of the Bibliographical Society of Canada 41:2, 2003, p30 – emphasis added]." This shake-up in Canadian publishing – being felt even in the innermost sanctums of parochial conservatism – was clearly the result of the indie movement led by Contact Press (where Colombo was coordinating readings). Speller also notes that "poetry books [at Ryerson] usually had a run of only 500 copies [op cit, p22]". The Lorne Pierce Fund was instituted in the fall of 1960 under the direction of Pierce. The first volume of the Papers of the Bibliographical Society of Canada also emerged during the Contact era, issued October 1962.*

A30 | *A Lattice for Momos* | *Ron Everson* | *October 1958*

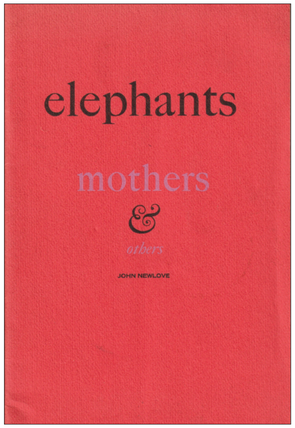

FOUR POEMS
by
R. G. Everson

American Letters Press twenty-five cents

444 **FOUR POEMS | by | R. G. Everson | American Letters Press twenty-five cents [from cover]**

8pp (last leaf blank) stitiched in printed card covers; 203 × 140 mm pamphlet.
COPYRIGHT PAGE *"© 1963, R. G. Everson | Published by American Letters Press | Box 356, Norwich, Vermont | Printed in England at the Press of Villiers Publications Ltd, | Ingestre Road, London, NW 5".*
The author's fourth book (WorldCat tracing 34 copies). As new.
NOTE *published by William Ritchie Darling (1933–2006) who also wrote poetry & fiction under the pseudonym Eric Cashen. Other titles under this imprint include:* At Split Rock Falls *by Raymond Souster (1963);* Something to Tell Mother: A Story *by Gil Orlovitz (196?); &* Modern Schoolboy *by Alfred Leland Mooney (1963). Relocating to Amherst, Massachusetts, he changed the name to Green Knight Press.*

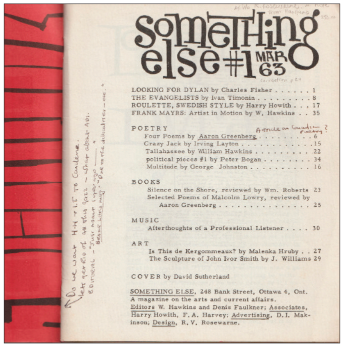
A47 | *Moving In Alone* | *John Newlove* | *May 1965*



445 ***elephants* | *mothers* | *&* | *others* | JOHN NEWLOVE | PERIWINKLE PRESS | VANCOUVER CANADA**
[32pp] off-white Warren's Olde Style, stitched in letterpress card covers; 235 × 157 mm pamphlet.
COPYRIGHT PAGE *"Copyright 1963 John Newlove | Designed and printed in Canada by Takao Tanabe".*
The author's second book & first bound publication of the press, handprinted by the publisher in an undisclosed edition of 300 copies. About fine (WorldCat locating 36 copies).
NOTE *Takao Tanabe (b. 1926) started his Periwinkle Press after his private-press partner Robert Reid moved to Montreal in 1962. Apart from designing six of the Klanak Press books for William & Alice McConnell (1959–70), Tanabe handprinted a series of four broadsides, the first three under his Pica Press imprint (1961/2) & the last in August 1963 sporting the Periwinkle imprint. In addition to Newlove's chapbook, the other Periwinkle titles are:* Kyoto Airs *by Roy Kiyooka (1964);* White Lunch *by Gerry Gilbert (1964); &* Naked Poems *by Phyllis Webb (1965). The broadside series includes:* [1] In a Garden of the Pitti Palace [&] A Pang Cantata: 2 New Poems *by Phyllis Webb [1962];* [2] A Letter from Paris *by Joe Plaskett [1962];* [3] Happy Holiday (A Free-Form Report on a Recent Trip) *by Alvin Balkind (1962); &* [4] 4 Poems *by Robin Matthews (August 1963: periWinkle press). At least two further titles bear the Periwinkle imprint:* Where I Have Been *by Anne Margaret Angus (1963: privately handprinted for the author at the Periwinkle Press in an edition of 100 numbered copies); &* New Prints *by Takao Tanabe (1994, printed by Benwell-Atkins). Another privately-printed leaflet for Anne Angus,* The Snow Bridge *(1964) together with* Mirrored Barriers *by Harry Stanbridge (produced by Tanabe in an edition of only 20 copies, 1968), may also include it.*

1964

A49 | *New Wave Canada* | *William Hawkins & Roy MacSkimming* | *May 1966*



M/Wo R. Rosewarne. w. note from Hawkins

something else #1 MAR 63

correction p 24

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THE EVANGELISTS by Ivan Timonin 8
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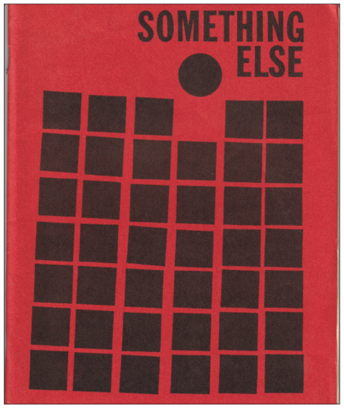
COVER by David Sutherland

SOMETHING ELSE, 248 Bank Street, Ottawa 4, Ont.
A magazine on the arts and current affairs.
Editors W. Hawkins and Denis Faulkner; Associates, Harry Howith, F. A. Harvey; Advertising, D.I. Makinson; Design, R. V. Rosewarne.

Do we want H.H + I.T. to Condense.
lets get rid of all this jazz — what about ADS.
EDITORIAL — "Just about 1 year ago ——"
Brave Little mag." "Due to the difficulties — etc."



446 **someTHing | else #1 | MAR | 63 [mast]**
[40pp]: [ii], 38; stitched in illustrated card covers; 218 × 1792 mm pamphlet.
COPYRIGHT PAGE *"Something Else, 248 Bank Street, Ottawa 4, Ont | A magazine on the arts and current affairs. | Editors W. Hawkins and Denis Faulkner; Associates, | Harry Howith, F.A. Harvey; Advertising, D.I. Mak- | inson; Design, R.V. Rosewarne."*
CONTRIBUTORS *Peter Bogan, Charles Fisher, Aaron Greenberg, William Hawkins, Harry Howith, Malenka Hruby, Bob Jeffries, George Johnston, Irving Layton, Frank Mayrs, William Roberts, Robert Rosewarne, David Sutherland, Ivan Timonin & Judith Williams.*
ASSOCIATION COPY *ex-libris Robert Rosewarne with two notes to him in black ink from William Hawkins. A fine association copy, bearing a correction on p24 in black ink.*
NOTE *"Do we want H.H [Harry Howith] & I.T. [Ivan Timonin] to condense. | lets get rid of this Jazz [with an arrow pointing to busy inner cover ad] – what about ads. | Editorial – "Just about 1 year ago – " | Brave Little mag."*

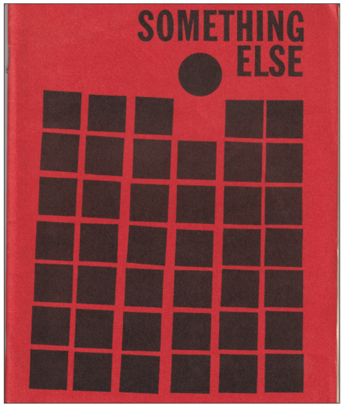
"Due to the difficulties – etc." Hawkins has also underlined Aaron Greenberg's name in the Contents, annotated "Article on Canadian Poetry?" The typewriter used to set this issue was also used to type the masters for Shoot Low Sheriff, They're Riding Shetland Ponies! *by William Hawkins & Roy MacSkimming (March 1964).*

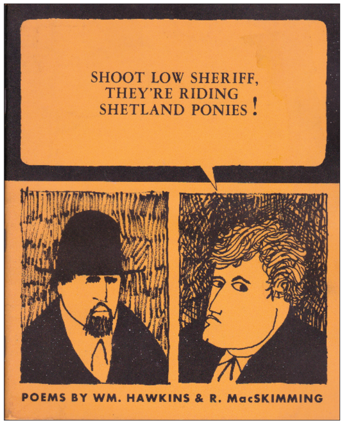
A49 | New Wave Canada | William Hawkins & Roy MacSkimming | May 1966

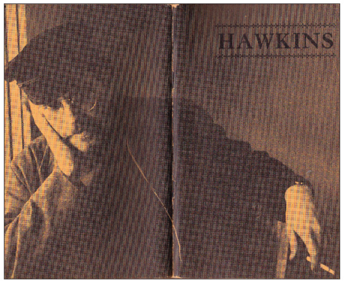
447 **SHOOT LOW SHERIFF | THEY'RE RIDING SHETLAND PONIES | Poems By | William Hawkins | Roy MacSkimming**
[56pp] foliated [iv], 1–23, [iii], 1–24, [ii] last leaf blank; stitched in offset card covers; 216 × 175 × 5 mm.
PRESENTATION COPY *inscribed tp to Bill's wife in black ink, "For Shelagh, | Mar. '64 – MacSkimming | WHawkins".*
RESURRECTED *seven poems by MacSkimming later printed in* New Wave Canada: *'Birth'; 'Cold Morning'; 'Fear'; 'Losses'; 'Mother's Boy'; 'Song'; & 'The Story' (now for M.B. instead of Fred).*
First book for either poet, produced in an undisclosed edition of 200 copies, with cover by Christopher Wells. Light dampstain to covers; uncommon thus inscribed & signed by both authors (WorldCat tracing 32 copies).
NOTE *the first section of 23 poems by Hawkins is titled 'Poems 1959–1964'; the second with 24 by MacSkimming, 'Poems 1961–1963'. Reportedly produced in an edition of "about 100 copies" according to MacSkimming, as quoted by Cameron Anstee in* William Hawkins: A Descriptive Bibliography *(2010: apt. 9 press, p3); yet the number of institutionalized copies suggests a printrun somewhere between 150 & 200. Having registered at the Vancouver Poetry Festival (24 July – 16 August 1963), Hawkins & MacSkimming returned home determined to issue their own first book (August 1963), Hawkins moving to Toronto for a month (early 1964) to work at A&A Records while the printing was completed. Christopher James Wells (1937–2020), a graphic designer at the Exposition Commission, also did posters for Le Hibou, as well as the covers to* Burglar Tools *by Harry Howith (March 1963).*

A49 | New Wave Canada | William Hawkins | May 1966

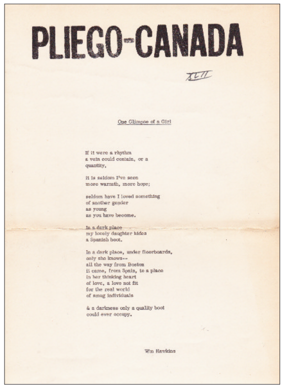
448 **HAWKINS | Poems 1963–1965 | by | William Hawkins | NIL PRESS | Distributed by | Shirley Leishman Books | 207 Gilmour Street | Ottawa, Canada**
[52pp]: [viii], 44; stitched in letterpress card covers; 174 × 106 × 4 mm.
COPYRIGHT PAGE *"Some of these poems have appeared, | or will appear, in the following | publications: | Alphabet | The Canadian Forum | Island | Volume 63 | Commonwealth Poets 65 | Tish | New Wave Canada | Weed | National Film Board | Copyright 1966 by William Hawkins".*
COLOPHON *"Cover Photo by: | Doctor Edward P. Schafer | Designed by: R.V. Rosewarne".*
RESURRECTED *10 of the 33 poems were among the 18 included in* New Wave Canada: *'Evidence of Mutation, Changes, Etc'; 'for David'; 'Four Songs of Experience'; 'Letter'; 'A New Light'; 'Schoenberg'; 'The Seed'; 'Spring Rain'; 'The Wall'; & 'What He's Waiting for'.*
The author's first separate book, set on a typewriter & mimeographed with offset & letterpress covers. Issued in a suspected edition of 150–200 copies (WorldCat tracing 28). A nice copy, rubbed along spine as usual.
NOTE *the final Nil Press publication.*




SHOOT LOW SHERIFF, THEY'RE RIDING SHETLAND PONIES!
POEMS BY WM. HAWKINS & R. MacSKIMMING



A49 | *New Wave Canada* | *William Hawkins* | *May 1966*



PLIEGO-CANADA

XLII

One Glimpse of a Girl

If it were a rhythm
a vein could contain, or a
quantity,

it is seldom I've seen
more warmth, more hope;

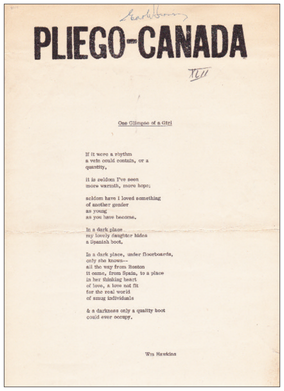
seldom have I loved something
of another gender
as young
as you have become.

In a dark place
my lovely daughter hides
a Spanish boot.

In a dark place, under floorboards,
only she knows--
all the way from Boston
it came, from Spain, to a place
in her thinking heart
of love, a love not fit
for the real world
of smug individuals

& a darkness only a quality boot
could ever occupy.

Wm Hawkins



Earle Birney

PLIEGO-CANADA

XLII

One Glimpse of a Girl

If it were a rhythm
a vein could contain, or a
quantity,

it is seldom I've seen
more warmth, more hope;

seldom have I loved something
of another gender
as young
as you have become.

In a dark place
my lovely daughter hides
a Spanish boot.

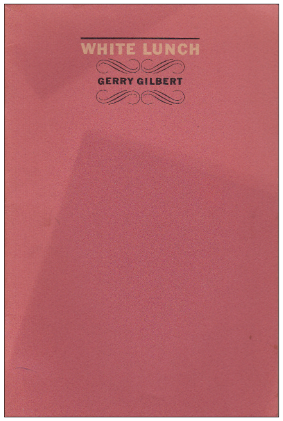
In a dark place, under floorboards,
only she knows--
all the way from Boston
it came, from Spain, to a place
in her thinking heart
of love, a love not fit
for the real world
of smug individuals

& a darkness only a quality boot
could ever occupy.

Wm Hawkins

449 **PLIEGO–CANADA | One Glimpse of a Girl | … | Wm Hawkins**
[2pp] leaf; 356 × 215 mm broadside.
ASSOCIATION COPY *signature of ownership of Earle Birney in blue ink at crown.*
The author's scarce first separate American publication, produced by Carlos Reyes in Milwaukie, Oregon in a presumed edition of 100 copies. This copy includes the volume number in black ink, "XLII" (as with other copies examined). Folded once across with light toning. WorldCat traces 3 copies.
NOTE *Carlos Reyes (King) taught at the University of Arizona, Tucson (1965), University of Maine, Orono (1965/6) & Portland State University, Oregon (1967–71) accounting for the address changes on his early imprints, Prensa de Lagar/Wine Press & Pliego. Edited by Nelson Ball in 1967, the Canadian series of Pliegos featured:* [40] lunar eclipse *bpNichol;* [41] [*untitled*] *Chuck Carlson;* [42] One Glimpse of a Girl *by Wm Hawkins;* [43] Penny Farthing *by Angelika Sommer;* [44] from The Poem Poem *by David McFadden;* [45] Reality *by Angelika Sommer;* [46] Christ in a Fire Cloud *by S.G. Buri;* [47] pome *by Chuck Carlson;* [48] The Black Pope's Brittle Sermon *by Bruce Cockburn; &* [49] Two, Three & Go *by Wm Hawkins. This list was generously provided by Public Services Librarian Lauren Goss, MLIS, CA, Special Collections & University Archives at the University of Oregon, Eugene, where the publisher's papers reside: call number PS614.P5; OCLC number: 777252231; ALMA IZ record number: 99187595601852; ALMA NZ record number: 99133662760001451. As her name is otherwise absent from the annals of CanLit, it bears noting that Angelika Sommer emigrated to Canada from Germany in 1954 with her parents Ulrich & Gisela, her father establishing the first modern art gallery in Georgetown in 1962, Gallery House Sol. She would return to Germany shortly after graduating high school, where she became active in politics (Marxist) & ultimately married Uwe Schriever. Her inclusion in the series was the result of Nelson's wife Barbara Caruso's visit to the gallery (16 June 1966): "Last night, Yvonne Stanton and I drove to Georgetown to Gallery House Sol. Yvonne arranged with John Sommer to have the Printers 14 exhibtion at her gallery [Gaslight Gallery in Kitchener] in September, and Mr Sommer took two of my paintings on consignment [Barbara Caruso,* A Painter's Journey 1966–1973*, 2005: Mercury Press, p9]."*

A49 | *New Wave Canada* | *Gerry Gilbert* | *May 1966*



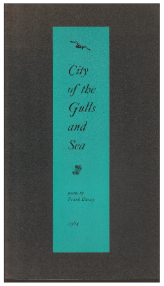
450 **WHITE LUNCH [preceded by] POEMS BY GERRY GILBERT | THE PERIWINKLE PRESS | VANCOUVER, CANADA**
[32pp] stitched in letterpress card covers; 236 × 156 mm pamphlet.
COPYRIGHT PAGE *"Copyright 1964 Gerry Gilbert | … | Designed & Printed at Vancouver, Canada by Takao Tanabe".*
The author's first book, beautifully produced in a handprinted edition of 300 copies (WorldCat locating 36). Uneven fading to upper cover, else fine.
NOTE *issued initially at a dollar but together with two other Periwinkle titles – Roy Kiyooka's* Kyoto Airs *& John Newlove's* Elephants, Mothers & Others *– reduced to 50¢ at Duthie's Books in Vancouver, Tanabe's main outlet,*

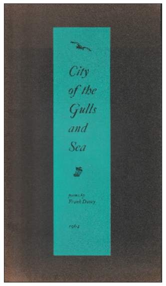
without improving sales (Robert Reid, Takao Tanabe: Sometime Printer, *2010: The Alcuin Society, p123). With one poem later included in* New Wave Canada: *'Tamsin, Born 7:10 AM'.*

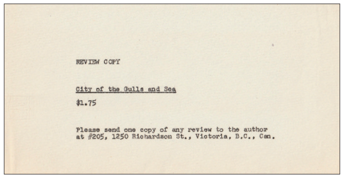
A48 | *Bridge Force | Frank Davey | fall 1965*

451 ***City | of the | Gulls | and | Sea | poems by | Frank Davey | 1964***
36pp (last leaf blank); sewn in three gatherings glued into screened card covers; 249 × 140 × 3 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1964 | Designed and printed by | The Morriss Printing Company Ltd | Victoria, British Columbia".*
CORRECTED COPY *with three corrections:* [1] *a pencil bracket closing the first two stanzas, p17;* [2] *a pencil bracket closing the third & fourth stanzas, p29; &* [3] *a pencil "t" inserted between the words "sea" and "cushions", p30, line 7.*
First state of the author's second book (without mimeo errata slip), collecting 16 poems; scarce thus. As new (WorldCat tracing 55 copies).
NOTE *very few copies were issued thus with these corrections before the author printed his mimeo errata slip (as evidenced by review copies bearing the slip).*

452 ***City | of the | Gulls | and | Sea | poems by | Frank Davey | 1964***
36pp (last leaf blank); sewn in three gatherings glued into screened card covers; 249 × 140 × 3 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1964 | Designed and printed by | The Morriss Printing Company Ltd | Victoria, British Columbia".*
REVIEW COPY *with mimeo slip laid in (110 × 215 mm), reading, "Review Copy |* City of the Gulls and Sea *| $1.75 | Please send one copy of any review to the author | at #205, 1250 Richardson St, Victoria, BC Can".*
Second state of the author's second book (with mimeo errata slip), collecting 16 poems. As new.
NOTE *produced by Morriss in a format emulating the first book by John Newlove,* Grave Sirs *(1962) printed & published by Robert Reid & Takao Tanabe.*





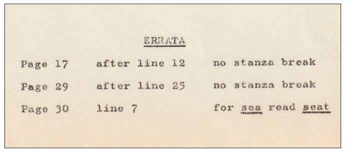


REVIEW COPY

City of the Gulls and Sea

$1.75

Please send one copy of any review to the author
at #205, 1250 Richardson St., Victoria, B.C., Can.



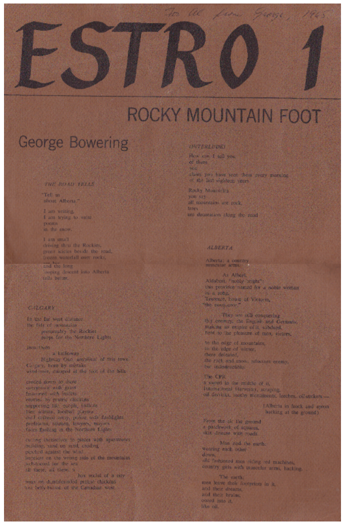
ERRATA

Page 17	after line 12	no stanza break
Page 29	after line 25	no stanza break
Page 30	line 7	for sea read seat

1965

A45 | *Points on the Grid | George Bowering | April 1964*

453 ***ESTRO 1* | ROCKY MOUNTAIN FOOT | George Bowering**
[2pp] sheet; 443 × 278 mm broadsheet.
COLOPHON *"Estro No 1 (March, 1965) is edited by Carlos Reyes and published by the | Prensa de Lagar at 68-A Polo Village, Tucson, Arizona, USA | Copyright 1965 by Carlos Reyes".*
PRESENTATION COPY *inscribed to Al Purdy in black ink at crown, "For Al from George, 1965."*
A sequence of nine poems printed offset on chocolate Tweedweave in an edition of about 100 copies. A focal association copy – Bowering having written the first book on Purdy (1970) – folded across, else about fine.

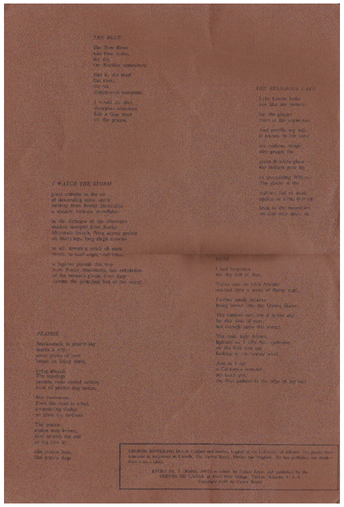


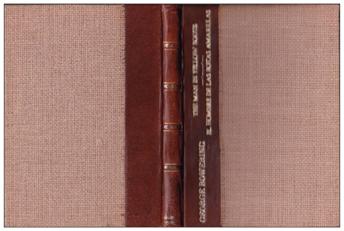
For Al from George, 1965

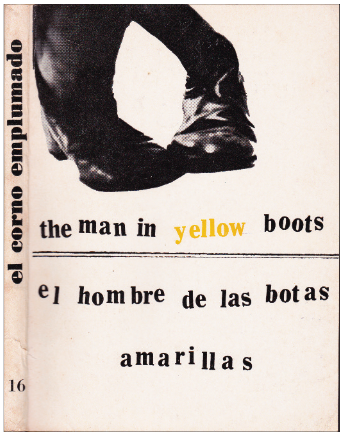
ESTRO 1

ROCKY MOUNTAIN FOOT

George Bowering







NOTE *a year older than Bowering, Carlos Reyes (King) taught at the University of Arizona, Tucson (1965), University of Maine, Orono (1965/6) & Portland State University, Oregon (1967–71) accounting for the address changes on his early imprints, Prensa de Lagar/Wine Press & Pliego. Shortly after moving to Calgary to teach, Bowering was invited to read at the University of Arizona, 30 October 1963 – "his first important reading outside of Vancouver [Miki, p xvii]." The first of two Bowering broadsides issued by Reyes, this broadsheet version of the first one was preceded by a broadside variant in which the poems proved too crowded. Bowering would go on to include Reyes in his school anthology,* Vibrations: Poems of Youth *(1970). "Thank you for yr good words on my* Rocky Mountain Foot. *Actually, it is a kind of foreshortened version of a book I have, & wch of course I dont expect any of our Canadian culture-publishers to publish. It is about 100 pages of poetry, all concerned with Alberta, and fair reeks with Canadiana. Maybe I shd send it to* EXPO *67. I wd like to keep the title for the book, but guess I cant do that; and am wondering what to call the whole thing [George Bowering to Al Purdy, 19 September 1965]."*

A45 | *Points on the Grid | George Bowering | April 1964*

454 **the man in yellow boots el hombre de las bo | tas amarillas the man in yellow boots el homb | re de las botas amarillas the man in yellow b | oots el hombre de las botas amarillas the man | george bowering | traducción: sergio mondragón | collages: roy kiyooka | ediciones el corno emplumado | méxico 1965**

112pp mixed stock, 8 plate leaves (last 7pp ads); sewn with head- & tail-bands in eight gatherings handbound with marbled endleaves, the original covers & silk marker, in quarter-morroco jute with four raised bands, tooled & stamped silver & gold; 193 × 140 × 16 mm.

MAST *"el corno emplumado | numero 16 • october 1965 | the plumed horn | number 16 • october 1965".*

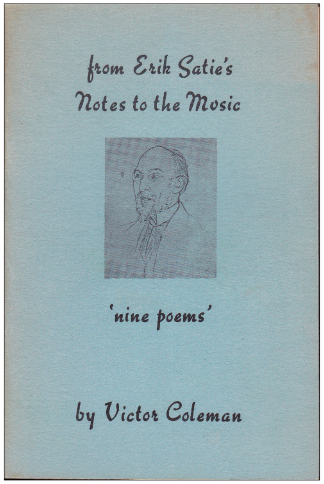
COLOPHON *"Se terminó de imprimir este libro | el día 10. de octobre de 1965, en | los talleres de Impresora Alpha | Juan A. Mateos 72, (Col Obrera), | México, DF. Se usaron tipos de | 10 y 12 pts Bodoni y se impri- | mieron 3000 ejemplares bajo el | cuidado de Margaret y Sergio | Mondragón."*

*Deluxe handbound issue of the author's third book, a bilingual collection of 31 poems & 9 letters, with 12 collages & a prefatory poem by Roy Kiyooka; completed September 1965 as the fourth monograph issue of El Corno Emplumado [*MIKI A3*]. One of five hardcover author's copies issued thus; as new.*

NOTE *the binding has also been described as buckram which however is more rigid from added sizing. "When the book was publisht there were 5 copies done in Mexico bound in leather & buckram. Three of them, or maybe only 2, are for sale, provided that I know & dig who gets them, and price to be worked out [George Bowering to Nelson Ball, 10 January 1973 – quoted by Miki, p10]." William Hoffer clarifies, "At about the time George wrote to Nelson Ball about those copies (1973), he allowed me to buy one, which accompanied the 'Tish archive' I sold to Calgary. One copy was sold to an American dealer [Jim Lowell at The Asphodel Bookshop in Cleveland, from whom the present copy was acquired], George has one copy, gave one copy to his mother, and appears to have forgotten the fate of the fifth copy [Canadian Literature List 77, 14 April 1991, p9]." Other monographs under the imprint were produced in deluxe issues of 50, but in Bowering's case, he reportedly requested only five, making the issue one of his scarcest (& most sumptuous, though at the time I suspect he may have considered it ostentatious, colouring his decision to reduce the customary quantity).*

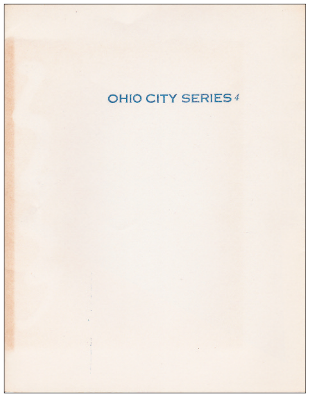
A49 | *New Wave Canada | Victor Coleman | May 1966*

455 **FROM ERIK SATIE'S | NOTES TO THE MUSIC | *'nine poems'* | *by Victor Coleman* | ISLAND PRESS : Toronto**
[36pp] mimeo, stitched then glued into offset card covers with flaps; 11 × 140 mm pamphlet.
COPYRIGHT PAGE *"This book is for* | JACK SPICER | *who died this last* | *August, 1965 .*| ISLAND PRESS : *Toronto* | *October 1965 ."*
COLOPHON *"This book was printed in October, 1965 | by Island Press in an edition of 99 | copies, fifteen of which are numbered and signed by the author."*
The author's first book of poetry, mimeographed & bound by him in covers produced at Oxford University Press (where he worked at the time). Lightly toned about perimeter, else fine (WorldCat locating 11 copies).
NOTE *This copy includes the original price in pencil at tip of tp (1.50) over the code* BC *(Book Cellar on Bay Street in Toronto). The terminal leaves are bound under the flaps, glued to the covers along both gutters & inner flaps. A new edition of 52 copies was produced at Letters, 18 February 1991, as Lost Canadian Classic #1 (including three checklists of the author's publications & activities).*



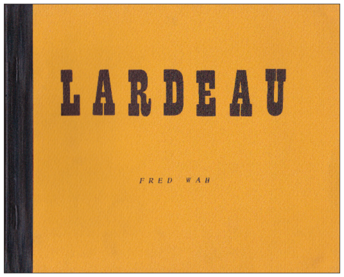
A49 | *New Wave Canada | bpNichol | May 1966*

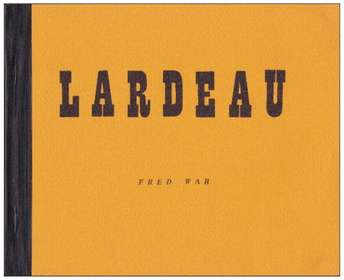
456 ***Cycles Etc.* | OHIO CITY SERIES 4 | BY *bpnichol* | *7 FlowersPress* | *Cleveland, Ohio 1965* | USA**
[8pp] mimeo & letterpress in four French-style leaves of Granitex stock; side-stapled once in letterpress French-style wraps with yapp edges; 177 × 138 mm pamphlet.
The author's first book, a small collection of 6 pieces hand-produced by d.a. levy in an edition of about 100 copies as the fourth of seven titles in his Ohio City Series [TAYLOR & HORVATH P-67]. *Inner covers inevitably toned from offset of pulpy text leaves, else fine (WorldCat tracing a mere 14 copies). Seven volumes complete.*
NOTE *this copy is accompanied by the other six numbers in the series, together in their original hand-titled kraft envelope. Including:* [1] Summer from under a bush *by thom szuter (14 leaves);* [2] [untitled] *by Kent Taylor (9);* [3] FUCK POEMS *by Susan Koppelman Cornillon (5);* [5] WORDS & NUMBERS *by Eric K. Albrecht (6);* [6] got butter on it *by d.a.levy, for Bud (6); &* [7] Birmingham Breakdown *by dagmaR, signed (5). WorldCat locates three complete sets – at Kent State, Brown & Simon Fraser universities – & no more than twelve copies of any of the other titles individually. All booklets are fine.*



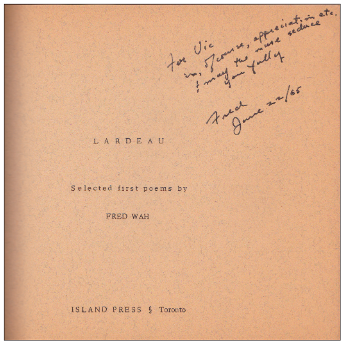
A49 | *New Wave Canada | Fred Wah | May 1966*

457 **LARDEAU | Selected first poems by | FRED WAH | ISLAND PRESS Toronto**
[52pp] mimeographed bond; side-stapled twice into letterpress Byronic covers with black tape spine glued on; 174 × 216 × 4 mm.
COPYRIGHT PAGE *"Some of these poems have appeared previously.* | *They were written between fall 1962 and Spring 1965.* | *Copyright 1965 by Fred Wah* | ISLAND / 4*".*





COLOPHON *"June 1965 An edition of 350 copies of which 6 | are specially bound and are not for sale."*
ASSOCIATION COPY *signed inside cover in blue ink, "JNewlove/65".*
Trade issue of the author's first book, produced by Victor Coleman as the fourth issue of his little magazine Island. One of 344 thus (WorldCat tracing 38). Bumped at lower tip.
NOTE *this is the signal first monograph produced by the future editor at Coach House Press, responsible for the publication of countless further volumes of New Wave modernists. Includes nine poems from* New Wave Canada: *'The Cold Snow Feet'; 'Eyes'; 'The Figuring'; 'The Fire'; 'Gold Hill'; 'Lardeau/Summer 1964'; 'Mountain'; 'Song for Sally'; & 'They Are Burning'.*


for Vic
w, of course, appreciation etc.
& may the muse seduce
you fully
Fred
June 22/65

LARDEAU

Selected first poems by

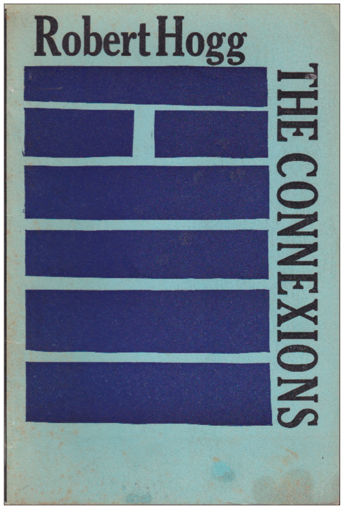
FRED WAH

ISLAND PRESS § Toronto

458 **LARDEAU | Selected first poems by | FRED WAH | ISLAND PRESS Toronto**
[52pp] mimeographed tan Granitex stock; side-stapled twice into letterpress Byronic covers with black tape spine glued on; 175 × 216 × 4 mm.
COPYRIGHT PAGE *"Some of these poems have appeared previously. | They were written between fall 1962 and Spring 1965. | "F" of seven special paper ed. [black ink holograph] | Copyright 1965 by Fred Wah |* ISLAND */4".*
COLOPHON *"June 1965 An edition of 350 copies of which 6 | are specially bound and are not for sale."*
PRESENTATION COPY *inscribed tp in black ink, "for Vic | w, of course, appreciation etc | & may the muse seduce | you fully | Fred | June 22/65".*
Deluxe issue of the author's first book, the focal copy ("F" for Fred) inscribed to its editor, printer, binder & publisher. As new.
NOTE *the six specially-bound copies turned into seven special-paper copies, lettered by the poet. At the time, the author was studying at the State University of New York at Buffalo (as was Stephen Rodefer, author of the monograph issued simultaneously by Victor as the fifth issue of Island). Winner of the Governor-General's Award in 1985, Fred was later appointed Canada's fifth Parliamentary Poet Laureate (2011–3).*

1966

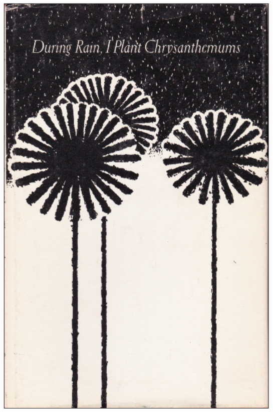
A49 | *New Wave Canada | Robert Hogg | May 1966*



459 **Robert Hogg | THE CONNEXIONS | OYEZ [title-spread]**
[48pp] last leaf blank; five gatherings side-stapled twice & glued in letterpress card covers; 207 × 139 × 4 mm.
COPYRIGHT PAGE *"copyright 1966 by Robert Hogg | Edition of 500 published by |* OYEZ *: box 3014 : Berkeley".*
CORRECTED *the duplicated word "edges" crossed out [14:12]; "in" crossed out [39:2]; "begon" altered to "begin" [43:4]; all in blue ink.*
The author's first book, handprinted by Graham Mackintosh on Byronic in a run of 500 copies (winter 1965/6). Covers lightly stained, with one folio untrimmed at crown [pp33–6].
NOTE *generally encountered with a letterpress insert on evergreen card headed "—from oyez" with a thumbnail bio of the author & price of $1.50 (lacking here). However seldom encountered with corrections. At the time, the author was completing his doctoral thesis at SUNY Buffalo. Including three poems from* New Wave Canada: *'The Command'; 'Eclipse 18/12/64'; & 'Narkissos, the Man'. Four poems from the anthology have also been included – with slight revisions in a few cases – in* The Cold Light of Morning *(2022: Model Press).*

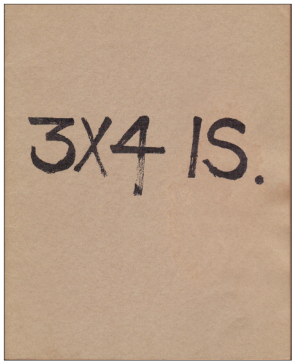
A49 | *New Wave Canada* | *Myrna Lakshmi Gill* | *May 1966*

460 ***During Rain, I Plant Chrysanthemums*** **| M.Lakshmi Gill | THE RYERSON PRESS TORONTO**
[32pp]: [vi], 26; sewn in a single signature bound with lilac endleaves in fine scarlet linen gilt-stamped along spine in an illustrated jacket; 242 × 159 × 8 mm.
COPYRIGHT PAGE *"© The Ryerson Press, 1966 | printed and bound in Canada by The Ryerson Press Toronto | This book is published with assistance from the | Lorne Pierce Fund for Canadian Literature | established by The Ryerson Press".*
The author's first book in Canada, published 20 August 1966, with blurb rear by Earle Birney – her thesis advisor at UBC – preceded by Rape of the Spirit, *1962: Colcol Press, Manila. As new, save for one tiny closed tear at crown of jacket.*
NOTE *including two poems from* New Wave Canada: *'The Hunchback'; & 'To Kali'. A later collection,* First Clearing: An Immigrant's Tour of Life *(1972: Estaniel Press, Manila) includes a poem entitled 'Strachan Avenue, Toronto 1' (p10) about reading* New Wave Canada *& encountering the poem 'Lodgings' by George Jonas (pp95/6) which turned out to be about the very rooming house she lived in. In her poem, she characterizes the book as "an anthology of poets dedicating poems to each other". Together with Dorothy Livesay, one of two founding female members of the League of Canadian Poets, Myrna Lakshmi Gill (b. 1943) emigrated first to the States (1961) & then to Canada (1964) graduating with a Masters of Arts from UBC (1965).*



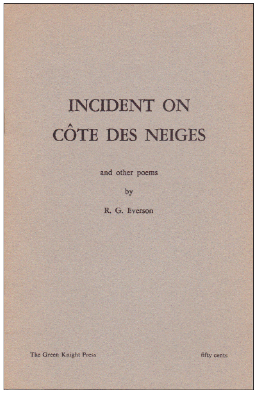
A49 | *New Wave Canada* | *David Cull* | *May 1966*

461 **3×4 IS. | by David Cull | Weed/flower Press | Kitchener Ontario | CANADA | October 1966**
44pp mimeo'd Granitex stock stitched in printed card covers; 216 × 175 × 4 mm.
First printing of the author's first book, mimeographed by Nelson Ball in an initial printrun of about 225 copies – followed by an indistinguishable reprint of 125 copies February 1968 over the original date; cover by Christopher Wells. Small stain at upper tip rear.
NOTE *Nelson & David met at Bill Hawkins' place in Ottawa in 1964/5. Including four poems from* New Wave Canada: *'gift' (a version); 'SATiva poem'; 'song'; & 'stand up for James Bond'.*



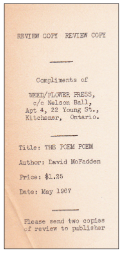
A30 | *A Lattice for Momos* | *Ron Everson* | *October 1958*

462 **INCIDENT ON | CÔTE DES NEIGES | and other poems | by | R.G. Everson | The Green Knight Press**
12pp stitched in letterpress card covers ("fifty cents" on face); 215 × 139 mm pamphlet.
COPYRIGHT PAGE *"© 1966, R.G. Everson | Published by Green Knight Press | PO Box 512 | Amherst | Massachusetts | Printed in England at the Press of Villiers Publications Ltd | Ingestre Road, London, NW5".*
A clutch of nine somewhat strange poems, possibly gathered in part as the author's Christmas pamphlet. WorldCat locates 61 copies. As new.
NOTE *published by the poet William Ritchie Darling.*


INCIDENT ON
CÔTE DES NEIGES
and other poems
by
R. G. Everson
The Green Knight Press
fifty cents

1967

A49 | *New Wave Canada* | *David McFadden* | *May 1966*



REVIEW COPY REVIEW COPY

Compliments of

WEED/FLOWER PRESS,
c/o Nelson Ball,
Apt 4, 22 Young St.,
Kitchener, Ontario.

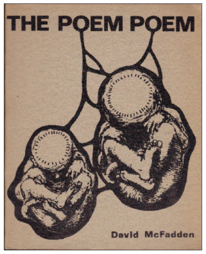
Title: THE POEM POEM

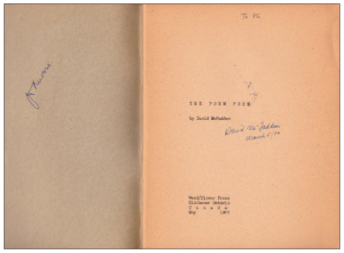
Author: David McFadden

Price: $1.25

Date: May 1967

Please send two copies
of review to publisher





To VC

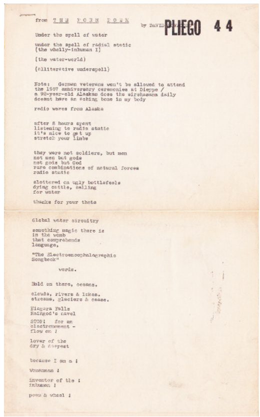
THE POEM POEM

by David McFadden

David McFadden
March 5/70

Weed/flower Press
Kitchener Ontario
C a n a d a
May 1967

463 **THE POEM POEM | by David McFadden | Weed/flower Press | Kitchener Ontario | Canada | May 1967**
36pp mimeo stitched in illustrated card covers; 216 × 175 × 3 mm.
REVIEW COPY *with mimeo review slip laid in giving price as $1.25.*
PRESENTATION COPY *inscribed tp by the publisher in blue ink, "To VC" (Victor Coleman).*
ASSOCIATION COPY *signature of ownership inside cover in blue ink, "JNewlove" (John Newlove).*
INSCRIBED *by the author on tp in blue ink, "David McFadden | March 5/70" (either for Coleman or Newlove).*
The author's first book, mimeographed by Nelson Ball in an initial edition of 233 copies (WorldCat tracing 60). A collection of poems written between 28 December 1966 & 20 February 1967, with cover drawing by Leonardo da Vinci (designed by Barbara Caruso). An extraordinary review copy signed by three poets & owned by another; slight bump at upper tip, else fine.
NOTE *including no poems from* New Wave Canada.



from THE POEM POEM by DAVID

Under the spell of water

under the spell of radial static
(the wholly-inhuman I)

(the water-world)

(alliterative underspell)

Note: German veterans won't be allowed to attend
the 1967 anniversary ceremonies at Dieppe /
a 92-year-old Alaskan does the sirshasana daily
doesnt have an aching bone in my body

radio waves from Alaska

after 8 hours spent
listening to radio static
it's nice to get up
stretch your limbs

they were not soldiers, but men
not men but gods
not gods but God
rare combinations of natural forces
radio static

splattered on ugly battlefields
dying cattle, calling
for water

thanks for your theta

Global water circuitry

something magic there is
in the womb
that comprehends
language,

"The Electroencephalographic
Songbook"

words.

Hold on there, oceans.

clouds, rivers & lakes.
streams, glaciers & seas.

Niagara Falls
Raingod's navel

STOP! for an
electromoment -
flow on !

lover of the
dry & deepest

because I am a !

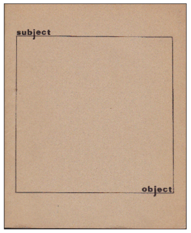
Womanman !

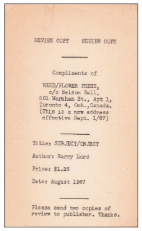
inventor of the !
inhuman !

poem & wheel !

464 **from THE POEM POEM | by DAVID MCFADDEN | PLIEGO 44**
[4pp] in two leaves of different sizes each mimeo'd recto, stapled upper left; 356 × 215 mm (first leaf); 279 × 216 mm (second leaf).
COLOPHON *"These sections from David McFadden's book* THE POEM POEM *| which was published by Weed/ flower Press in summer, 1967. | pliego-canada | a broad- | sheet of flowers | is publisht & | printed by the | wine press".*
The author's undated second or third discrete publication, an excerpt from his first book, mimeo'd in Milwaukie, Oregon by Carlos Reyes in a presumed edition of 100 copies. Folded across & toned at edges; rare.
NOTE *including no poems from* New Wave Canada. *Edited by Nelson Ball in 1967, the Canadian series of Pliego broadsides featured:* lunar eclipse *bpNichol (40);* [untitled] *Chuck Carlson (41);* One Glimpse of a Girl *by Wm Hawkins (42);* Penny Farthing *by Angelika Sommer (43);* from The Poem Poem *by David McFadden (44);* Reality *by Angelika Sommer (45);* Christ in a Fire Cloud *by S.G. Buri (46);* pome *by Chuck Carlson (47);* The Black Pope's Brittle Sermon *by Bruce Cockburn (48); &* Two, Three & Go *by Wm Hawkins (49).*

A49 | *New Wave Canada* | *Barry Lord* | *May 1966*





REVIEW COPY REVIEW COPY

Compliments of

WEED/FLOWER PRESS,
c/o Nelson Ball,
501 Markham St., Apt 1,
Toronto 4, Ont., Canada.
(This is a new address
effective Sept. 1/67)

Title: SUBJECT/OBJECT

Author: Barry Lord

Price: $1.25

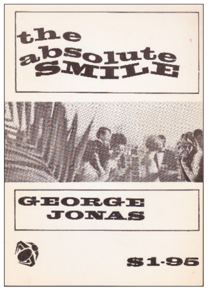
Date: August 1967

Please send two copies of
review to publisher. Thanks.

465 **subject / object | poems by Barry Lord | Weed/flower Press | Kitchener Canada | August 1967**
40pp mimeo stitched in printed card covers; 214 × 175 × 4 mm.
The author's first book, mimeographed by Nelson Ball in an initial edition of 250 copies (WorldCat tracing 56). Slight bump at upper tip.
NOTE *including six poems from* New Wave Canada*: 'blowing'; 'memory | discovery'; 'placard poem'; 'poem on revolution by a Castro sympathizer recently removed from Vancouver to Saint John'; 'Sketch for a possible Canadian painting'; & 'subject'.*

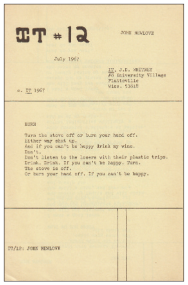
A49 | *New Wave Canada* | *George Jonas* | *May 1966*

466 **the | absolute | SMILE | GEORGE | JONAS**
[74pp]: [viii], 66 (last leaf blank); perfectbound in photographic card covers ($1.95 on face); 222 × 157 × 6 mm.
COLOPHON *"Production and Design by the Aardvark Network. | Published by The House of Anansi, 671 Spadina Avenue, Toronto 4. | Photographs from films by Robert Schultz, TDF Artists, Ltd."*
The author's first book, issued in 1967 as the second volume in the House of Anansi Poetry Series ("HAP | 2" on spine); with blurbs rear by Stephen Vizinczey & Al Purdy. As new (elusive thus).
NOTE *including ten poems from* New Wave Canada: *'The Christian'; 'Conclusion'; 'Five More Lines'; 'Five Stanzas on Perfection'; 'Four Stanzas Written in Anxiety'; 'Humming Birds'; 'I Dislike'; 'Lodgings'; 'Once More'; & 'Pebbles'. Vizinczey's blurb contends that "His poems expand your consciousness far more effectively than LSD could & they turn you on to bravery." The film was shot atop the Parka Plaza Hotel, corner of Bloor & Avenue Road in Toronto.*



A47 | *Moving In Alone* | *John Newlove* | *May 1965*

467 **IT #12 JOHN NEWLOVE | July 1967 [mast]**
[4pp] leaflet; 214 × 140 mm.
COPYRIGHT PAGE *"c. It 1967 | It, J.D. Whitney | #8 University Village | Platteville | Wisc. 53818".*
The 12th issue in Whitney's monograph series, four poems (with the two within inverted). A very nice copy of this elusive leaflet (WorldCat locating 4 copies only).
NOTE *published by Whitney (late of the Detroit Artists' Workshop) while teaching at the University of Wisconsin.*


IT #12 JOHN NEWLOVE

July 1967

IT, J.D. WHITNEY
#8 University Village
Platteville
Wisc. 53818

c. IT 1967

BURN

Turn the stove off or burn your hand off.
Either way shut up.
And if you can't be happy drink my wine.
Don't.
Don't listen to the losers with their plastic trips.
Drink. Drink. If you can't be happy. Turn.
The stove is off.
Or burn your hand off. If you can't be happy.

IT/12: JOHN NEWLOVE

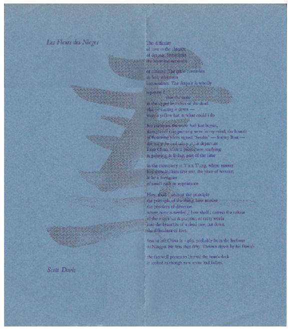
A49 | *New Wave Canada* | *David McFadden* | *May 1966*

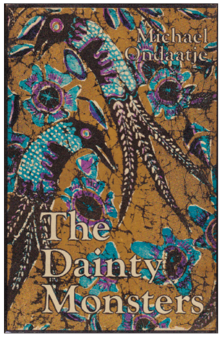
468 **David McFadden Five Poems IS. four [from cover]**
[8pp] machine-sewn in self covers; 227 × 228 mm pamphlet.
COPYRIGHT PAGE *"Cover photograph by Stan Bevington. | Designed & printed by Victor Coleman."*
The author's undated second or third discrete publication, issued October 1967 as one of 12 fascicules comprising the fourth issue of Is; produced in an edition between 250 & 300 copies at Coach House Press, 317 Bathurst Street, Toronto. A very good copy.
NOTE *including no poems from* New Wave Canada.

David McFadden
Five Poems
IS, four

A49 | *New Wave Canada* | *Scott Davis* | *May 1966*

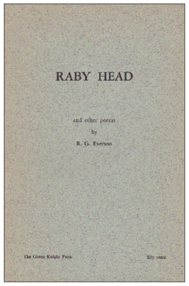
469 ***Les Fleurs des Nieges* [*sic*] | *Scott Davis***
[2pp] Tweedweave sheet with deckle at foot; 270 × 242 mm broadsheet.
The author's undated first separate publication, issued October 1967 as one of 12 fascicules comprising the fourth issue of Is; produced in an edition between 250 & 300 copies at Coach House Press, 317 Bathurst Street, Toronto. Folded along, as issued.
NOTE *printing a single poem not in* New Wave Canada.





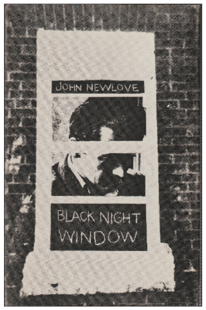
A49 | *New Wave Canada* | *Michael Ondaatje* | *May 1966*

470 **The Dainty Monsters | Michael Ondaatje**
80pp sewn in five gatherings bound with gold endleaves in unprinted brown boards with an illustrated jacket ($3.50 on flap); 230 × 150 × 12 mm.
COLOPHON *"designed and printed at the Coach House Press | in an edition of 500 copies November 1967 | published with the assistance of The Canada Council | [press-numbered in red ink "140"]".*
ASSOCIATION COPY *ex-libris Artie Gold with his ink signature on pastedown, "AGold."*
The author's first book, a collection of 45 poems printed offset on off-white wove stock; designed by Stan Bevington, with cover from Ena de Silva Fabrics, Colombo, Ceylon. A superlative copy of a distinguished debut which is rarely encountered unsigned.
NOTE *the address on the lower flap was the first location of the press, 317 (rear) Bathurst Street, Toronto 2B (1964–8), demolished to make way for Alexandra Park. Includes ten poems from* New Wave Canada: *'A House Divided'; 'Application for a Driving License'; 'As Thurber Would Say – C*ws'; "Description is a bird…"; 'Henri Rousseau and Friends'; 'In Another Fashion'; 'Lovely the Country of Peacocks'; 'O Troy's Down: Helen's Song'; 'The Republic'; & 'The Sows'. The entry in* Private Press Books 1967 *(1968: Private Libraries Association, p12) reads: "84pp. 8½ × 5½. Set in Linotype Garamond, with display in Goudy Bold. 517 numbered copies printed in black (the illustrations in brown) on Fine Art Etching paper on an A.B. Dick 360 powered litho press. Bound in brown Linson boards. Endpapers of Nugget Gold Tweedweave paper. Cream dust-jacket, printed in five colours. Price $4.50." Subsequently assigned the ISBN 0 88910 014 4 (*Tweny/20*, p11).*



A30 | *A Lattice for Momos* | *Ron Everson* | *October 1958*

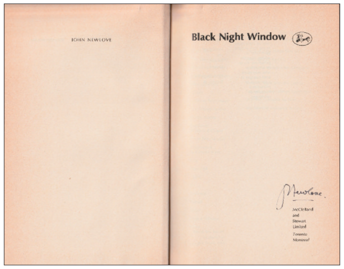
471 **RABY HEAD | and other poems | by | R.G. Everson | The Green Knight Press**
12pp stitched in letterpress card covers ("fifty cents" on face); 214 × 139 mm pamphlet.
COPYRIGHT PAGE *"© 1967, R.G. Everson | Published by Green Knight Press | PO Box 512 | Amherst | Massachusetts | Printed in England at the Press of Villiers Publications Ltd | Ingestre Road, London, NW5".*
A bouquet of ten poseys possibly underwritten in part by the author as his 1967 Christmas pamphlet. WorldCat locates 43 copies. As new.
NOTE *published by William Ritchie Darling.*

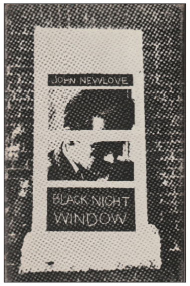


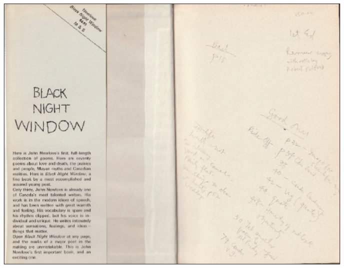
1968

A47 | *Moving In Alone* | *John Newlove* | *May 1965*

472 **JOHN NEWLOVE || Black Night Window | McClelland | and | Stewart | Limited | Toronto | Montreal [title-spread]**
112pp sewn in seven gatherings bound with plain endleaves in black linen foil-stamped silver along spine, in the photographic jacket ($4.95 on flap); 223 × 145 × 12 mm.

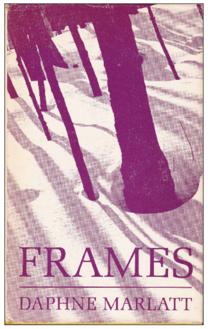


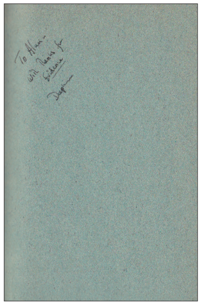




COPYRIGHT PAGE *"Copyright © 1968 | by John Newlove | … | The Canadian | Publishers | McClelland | and | Stewart | Limited | 25 Hollinger Rd, | Toronto 16 | Printed and bound | in Canada by | John Deyell Ltd".*
COLOPHON *"John Newlove's |* Black Night Window *| was designed by Frank Newfeld | and set in Optima | a typeface created in 1958 | by Herman Zapf | for the Amsterdam Type Foundry".*
REVIEW COPY *lacking the slip; with pencil notes by Robert Fulford on the ffe & shoulder marks throughout. He focuses on nine poems for comment & quotes, while isolating only a single "bad" one – ironically 'Crazy Riel', one of Newlove's most anthologized poems. He also makes no mention of the final poem in the book, 'The Pride', which some consider paradigmatic (& others 'racist').*
The author's sixth book & ninth separate publication, comprising 69 poems. A tight bright historic copy (WorldCat tracing 138 copies).
NOTE *columnist for The Toronto Star (1959–62; 1964–8), Robert Fulford (1932–2024) followed his review with an interview with the author on CBC Radio (21 October 1972) shortly after the publication of his Governor-General's Award-winning book,* Lies *(30 September 1972: McClelland & Stewart). WorldCat further records a promotional poster for the book (one copy located), entitled 'Introducing John Newlove' (360 × 220 mm) bearing text & image, the colophon reading: "Third in a series introducing new work from Irving Layton, Mordecai Richler, Leonard Cohen, John Newlove, Brian Moore, and Jack Ludwig". Though six of the author's broadsides are included in his bibliography by Robert Lecker & David O'Rourke, with a further reference to the poster produced for his reading at the University of Arizona (17 March 1965), 'Introducing John Newlove' is absent.*

A49 | *New Wave Canada | Daphne Marlatt | May 1966*

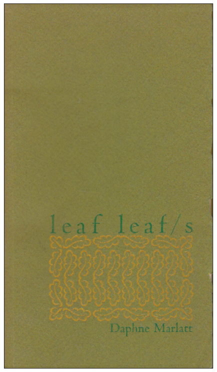




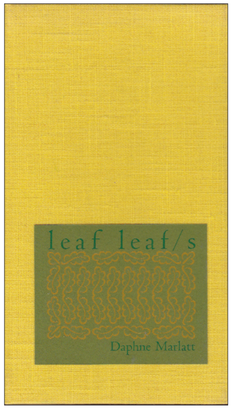
473 **FRAMES | of a story | Daphne Marlatt | The Ryerson Press**
[72pp]: [viii], 64; sewn in five gatherings bound with green endleaves in yellow linen gilt-stamped along spine, in a photographic jacket; 242 × 152 × 14 mm.
COPYRIGHT PAGE *"© Daphne Buckle Marlatt, 1968 | Printed and bound in Canada | by the Ryerson Press, Toronto | 7700 0255 2 | The tale of "The Snow Queen" | is by Hans Christian Andersen. | Acknowledgment is made to Origin | where parts of this story have appeared."*
DEDICATION PAGE *"for Alan".*
PRESENTATION COPY *inscribed ffe in black ink, "To Alan – | with Thanks for |* Evidence *| Daphne".*
Possibly the dedicatee copy of the author's first book, inscribed to Alan Bevan, editor of Evidence, the Toronto little mag in which her first substantial work appeared. A nice copy with one tiny thumb-stain on fore-edge.
NOTE *as* Frames *is a book-length poem retelling the fable of 'The Snow Queen', nothing from it appeared in* New Wave Canada. *And as the author's husband, Gordon Alan Marlatt's middle name was "Alan", it's likelier that he was the object of her dedication. Bevan featured her first published story 'The Sea-Haven' in Evidence 6 in 1962 devoting 48 of its 120 pages to Daphne (pp22–69); & another 10 pages to her story 'No-Movement' in issue 9 in 1965 (pp49–59). Not an uncommon first book (WorldCat tracing 84), yet a focal association copy presented to her first publisher.*

1969

A49 | *New Wave Canada | Daphne Marlatt | May 1966*

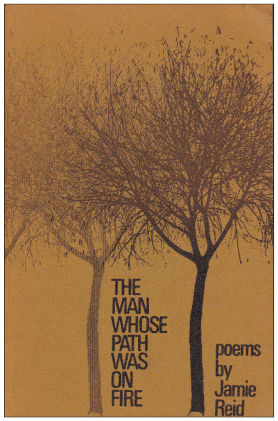


474 **leaf leaf/s | Daphne Marlatt | BLACK SPARROW PRESS | Los Angeles • 1969**
56pp perfectbound with yellow Byronic endleaves in letterpress card covers with deckled fore-edge; 215 × 124 × 5 mm.
COLOPHON *"Printed November 1968 in Santa Barbara | by Noel Young for the Black Sparrow | Press. Design by Barbara Martin. | This edition is limited to 500 | copies in paper wrappers, and | 225 copies handbound in | boards by Earle Gray | signed by the poet."*
Paper issue of the author's second book, published 18 January 1969 at $3.00, in an edition of 518 copies thus [MORROW & COONEY 52a]. *As new; WorldCat tracing 145 copies.*
NOTE *including no poems from* New Wave Canada *(as with the author's first book). In addition, her bibliography omits reference to the anthology, her earliest cited inclusion in an anthology dated 1973. References to Tish, Origin & her first prose work in Evidence make the omission yet more conspicuous. Marlatt's* Collected Earlier Poems 1968–2008 *(2017: Talonbooks) – to which the bibliography is appended – includes a preliminary section entitled 'Selected Uncollected Early Poems (1960s–1970s)' which also excludes her contributions to* New Wave Canada, *leaving the impression that she may have chosen to disown this first substantial collection of her poetry.*



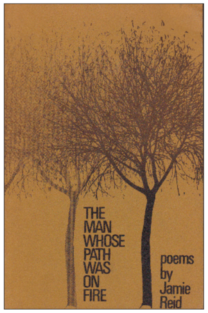
475 **leaf leaf/s | Daphne Marlatt | BLACK SPARROW PRESS | Los Angeles • 1969**
56pp sewn in seven gatherings handbound with yellow deckled Byronic endleaves in plain yellow buckram with letterpress labels on spine & cover in an unprinted mylar jacket; 227 × 128 × 12 mm.
COLOPHON *"Printed November 1968 in Santa Barbara | by Noel Young for the Black Sparrow | Press. Design by Barbara Martin. | This edition is limited to 500 | copies in paper wrappers, and | 225 copies handbound in | boards by Earle Gray | signed by the poet. | [numbered in red ink "86"] | [signed in black ink "Daphne Marlatt"]".*
Cloth issue of the author's second book, published 18 January 1969 at $15.00, in an edition of 131 numbered copies thus, plus four out-of-series [MORROW & COONEY 52b]. *As new (WorldCat tracing 145 copies).*

A49 | *New Wave Canada | Jamie Reid | May 1966*



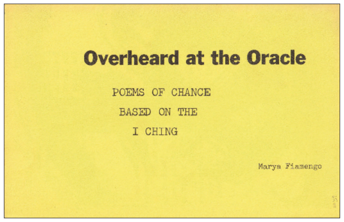
476 **THE | MAN | WHOSE | PATH | WAS | ON | FIRE | poems | by | Jamie | Reid [from cover]**
[48pp]: [iv], 44 with errata slip tipped-in rear; perfectbound in illustrated card covers; 236 × 154 × 5 mm.
COPYRIGHT PAGE *"talonbooks | 1911 acadia road | vancouver 8 | british columbia | published with assistance from | the Canada Council".*
ASSOCIATION COPY *signed inside cover in blue ink, "JNewlove/70".*
The author's belated & undated first book, printed on off-white Tweedweave by Gordon Fidler on their newly-acquired press, in a suspected edition of 500 copies (WorldCat locating 41). A tight clean copy with slight bump at upper tip.

NOTE *"Jim Brown had joined Talon magazine at UBC jointly editing it with David Robinson. In 1968 he was left in sole charge when David Robinson graduated from UBC and left Vancouver. A year later Jim was joined by photographer Gordon Fidler, who sold his cameras to purchase Talonbooks' original press, an Addressograph-Multigraph 350 [Michael Hayward,* Publishing from the Margins*]." The year before Brown took over, Talon had joined forces with Very Stone House Press to issue a handful of poetry titles (1967/8) – the present book being one of the first off their new press under the Talonbooks imprint alone. Includes six poems from* New Wave Canada*: 'The Man Whose Path Was on Fire'; "my deer [sic] return…"; 'Notations from the I Ching'; "One says I am…"; 'Saturna Island as Viet Nam'; & 'Trust Wind & Water'.*



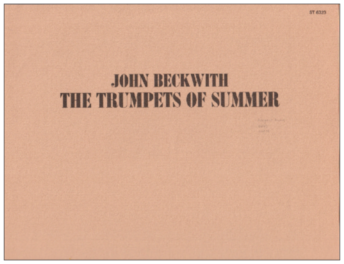
A14 | *Poets 56* | *Marya Fiamengo* | *February 1956*

477 **Overheard at the Oracle | POEMS OF CHANCE | BASED ON THE | I CHING | Marya Fiamengo**
[8pp] unbound quarto leaflet unfolding as a broadsheet; 141 × 218 mm (folded); 438 × 279 mm (open).
COPYRIGHT PAGE *"Poster Poem Two | Very Stone House | PO Box 3007 | Vancouver 3, BC | Canada | Drawing by G. A.Y. Taylor | Copyright 1969 by Marya Fiamengo".*
The author's second separate publication, five poems illustrated with the same brush drawing used twice. A lovely copy (WorldCat tracing 38 copies).
NOTE *published by Seymour Mayne together with five other poster poems:* (1) Ticklish Ticlicorice *by Seymour Mayne with a drawing by Chuck Carlson;* (3) For Rita in Asylum *by Patrick Lane illustrated by Steve Slutsky;* (4) The Guest *by Joe Rosenblatt illustrated by Steve Slutsky;* (5) The Gigolo Teaspoon *by Seymour Mayne; &* (6) Calgary City Jail *by Patrick Lane illustrated by Stephanie Cohen.*

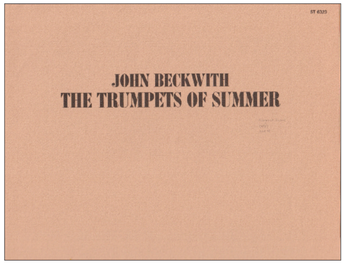


A51 | *The Circle Game* | *Margaret Atwood* | *September 1966 ?*

478 **ST 6323 | JOHN BECKWITH | THE TRUMPETS OF SUMMER [from leaflet cover]**
[4pp] folio; 278 × 285 mm leaflet.
COPYRIGHT PAGE "*© 1969 by BMI Canada Ltd*".
ALBUM COVER "ST6323 | STEREO | JOHN BECKWITH | THE TRUMPETS OF SUMMER | The Festival Singers of Canada | conducted by Elmer Eisler | Capitol | CBC | RADIO CANADA".
Second edition of Margaret Atwood's libretto for John Beckwith's choral suite; in the album sleeve which retains its original protective cello wrap. Very fine (elusive thus).
NOTE "The Trumpets of Summer *was commissioned by the CBC in 1964 to mark the quarter centenary of William Shakespeare. It had its first performance in* [29] *November of that year by the Montreal Bach Choir and Le Petit Ensemble Vocal, with George Little conducting." Jay Macpherson recommended Atwood compose the text, which she completed within two weeks. There was no recorded printed libretto for the Montreal performance, its first appearance in printed format produced for the second performance, its Toronto première (6 March 1966). According to John Beckwith, 600 copies were printed & distributed to the audience at that event. The present album is a recording from that night with Beckwith's original programme introduction as liner notes. Apart from*



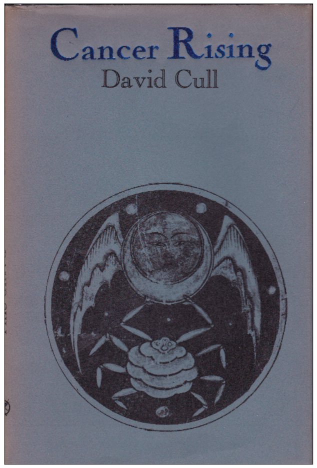
STEREO
JOHN BECKWITH
THE TRUMPETS OF SUMMER
The Festival Singers of Canada
conducted by Elmer Iseler
Capitol
CBC



the mention of her in his liner notes, Atwood's name – which is neither on the libretto nor the vinyl label – only appears in a thumbnail bio in the final column of notes: "Margaret Atwood Is a Canadaian poet now living in Edmonton. Educated at the University of Toronto and Harvard University, she has twice received the annual Governor-General's Award for poetry, for her books The Circle Game *and* The Animals in That Country."

1970

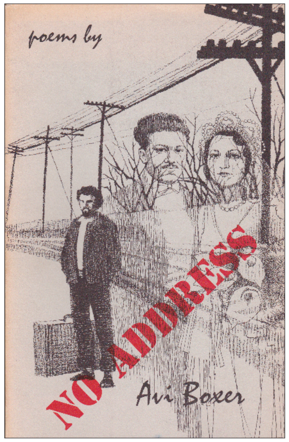
A49 | *New Wave Canada | David Cull | May 1966*



479 **Cancer Rising | DAVID CULL | The Coach House Press**
48pp sewn in three gatherings bound with common endleaves in turquoise linen gilt-stamped along spine, in an illustrated jacket with printed flaps, foil-stamped on face; 241 × 162 × 10 mm.
COLOPHON *"First edition of 300 copies set in 12 pt Garamond | with 18 pt Cochin Open titling | and printed on Weycroft blue text paper | at The Coach House Press in February 1970 | drawings by Elizabeth Cull".*
The author's second book printed black & blue throughout, including two polychrome transfer prints. As new.
NOTE *including two poems from* New Wave Canada: *'an augury (the bird still flying)'; & 'Lawrence: 4 scenes from the movie'.*

1971

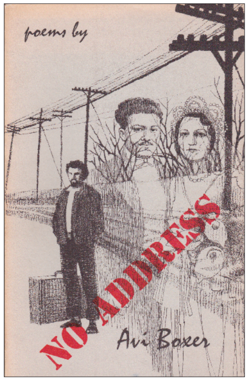
A14 | *Poets 56 | Avi Boxer | February 1956*

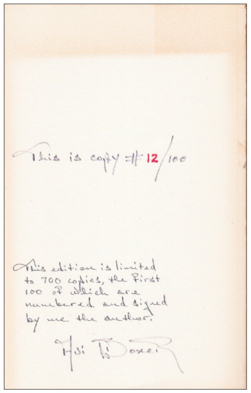


480 **Avi Boxer || NO | ADDRESS | DC Books [title-spread]**
[80pp]: [ii], 78 (last leaf blank); sewn in five gatherings glued in illustrated card covers with printed flaps; 226 × 146 × 8 mm.
COPYRIGHT PAGE *"Copyright © 1971 by Avi Boxer | … | DC BOOKS | Dudek/Collins (editors) | 5 Ingleside Ave | Montreal 215, | Que, Canada | ISBN 0 0-919162-37-1".*
LOWER FLAP *"cover, concept, graphics | & book design by Avi Boxer | cover illustrations Eleanor Mill".*
Trade issue of the author's belated first book, a collection of 52 poems introduced by "Jan Clark" with blurbs by Al Purdy, Alden Nowlan, Fred Cogswell & Desmond Pacey; published 30 December 1971 in an edition of 750 copies (WorldCat tracing 64). Toned along spine else fine.
NOTE *the author's son, poet Asa Boxer, suspects that the introduction was actually written by his father. Following the editorial split at Delta Canada (December 1964 – December 1971), Louis Dudek established DC Books with his second wife Aileen Collins, Michael Gnarowski started Golden Dog Press, & Glen Siebrasse published under the imprint Delta Books. A disagreement over whether to publish* Montreal *by John Glassco may have contributed to the split. The first DC book was* No Address *(0 0-919162-37-1; Copyright Catalogue entry APO-68046); the third, John Glassco's* Montreal *(0 0-919162-37-3). The Standard Book Numbers appear sophisticated, the original Delta Canada prefix being 0 0-919162. Dudek seems to have taken the Delta Canada prefix, added the number*

"37" (following on the 36 preceding Delta Canada titles with that prefix) & expediently tacked serial ordinals on at the end to identify DC books – whereas technically it's the penultimate ordinal in the International Standard Book Number that designates the volume number.

481 **Avi Boxer | NO | ADDRESS | DC Books [title-spread]**
[80pp]: [ii], 78; sewn in five gatherings glued in illustrated card covers with printed flaps; 226 × 146 × 8 mm.
COPYRIGHT PAGE *"Copyright © 1971 by Avi Boxer | … |* DC BOOKS *| Dudek/Collins (editors) | 5 Ingleside Ave | Montreal 215, | Que, Canada |* ISBN *0 0-919162-37-1".*
COLOPHON *"This is copy #12/100 | This edition is limited | to 700 copies, the first 100 of which are | numbered and signed | by me the author. | Avi Boxer".*
LOWER FLAP *"cover, concept, graphics | & book design by Avi Boxer | cover illustrations Eleanor Mill".*
Signed numbered paper issue of Boxer's first book, with colophon entirely holograph. Toned spine else fine.
NOTE *there was also a hardcover issue of 50 copies in jacket, of which 25 were numbered & signed (the other half presumably lettered).*

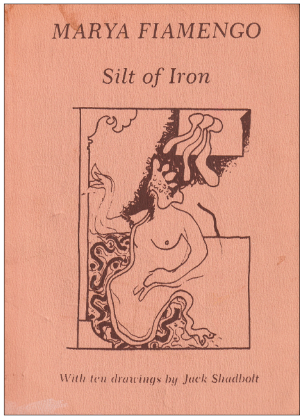



This is copy # 12/100

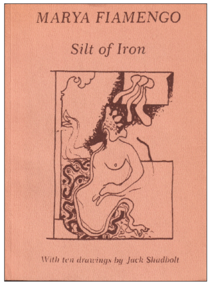
This edition is limited
to 700 copies, the first
100 of which are
numbered and signed
by me the author.

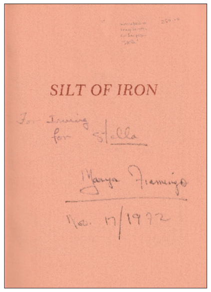
A14 | Poets 56 | Marya Fiamengo | February 1956

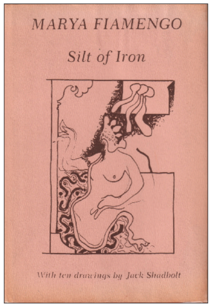
482 ***Marya Fiamengo* | SILT OF IRON | *With ten drawings by | Jack Shadbolt | Ingluvin Publications | Montreal***
[64pp] in 16 folios, foliated [ii], [1]–[42], [blank leaf], [43]–60; glued in illustrated Byronic card covers with flaps & yapp fore-edge, the top & bottom edges untrimmed ($3.00 on flap); 254 × 182 × 5 mm.
COPYRIGHT PAGE *"By Marya Fiamengo |* The Quality of Halves *| Klanak Press, 1958 |* Overheard at the Oracle *| Very Stone House, 1969 | … |* Silt of Iron *| Seymour Mayne, editor; K. Hertz, layout; | Anne Siminovitch, typesetting; Daphne | O'Donnell, pasteup | Ingluvin Publications | PO Box 994 | Place d'Armes Stations | Montreal 126, Canada | Copyright (c) 1971 by Marya Fiamengo |* ISBN *0 919522 99 8 | Printed in Canada | This book was published with the | assistance of the Canada Council."*
COLOPHON *"Printed in Canada".*
First issue of the author's second book, collecting 30 poems in three sections: 'Ikon-Measured Walks' (10 poems); 'Overheard at the Oracle' (9); & 'Silt of Iron' (11); illustrated with ten full-page drawings. Printed brown throughout on salmon-coloured laid stock. A very good copy (WorldCat confuses this book with another).
NOTE *this handbound first issue includes prelims whose imposition differs thus from both machine-bound issues: half-title/frontis drawing [i/ii]; title-page/copyright page [1/2]; Contents/blank [3/4]; drawing of two women looking up/section title '1 | Ikon-Measured Walks' [5/6]; blank leaf [7/8]; drawing of small woman near top/drawing of church & flower [9/10]; first poem: 'Metamorphoses' (11). Contrary to the general consensus, the later issues include the same number of drawings though imposed differently: half-title/frontis drawing [1/2]; title-page/copyright page [3/4]; Contents/blank [5/6]; drawing of small woman near top/drawing of church & flower [7/8 not 9/10]; section title '1 | Ikon-Measured Walks'/drawing of two women looking up [9/10 inverted, not 6/5]; & first poem: 'Metamorphoses' (11) – the blank leaf from the original layout [pp 7/8] now omitted entirely, allowing*



the first leaf to be paged 1/2 (rather than i/ii). After earning her BA *at UBC (1948) & marrying the sculptor Jack Nelson Hardman (1923–96) in the late 50s, Marya Ekaterina Fiamengo (1926–2013), taught English at UBC (1962–93) while earning her* MA *under Earle Birney (1967).*




SILT OF IRON
For Irving
for Stella
Marya Fiamengo
Nov 17/1972



483 ***Marya Fiamengo* | SILT OF IRON | *With ten drawings by* | *Jack Shadbolt* | *Ingluvin Publications* | *Montreal***

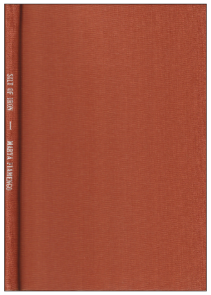
[62pp] foliated [1]–[42], [blank leaf], [43]–60; perfectbound in illustrated Byronic card covers with flaps & yapp fore-edge, top & bottom edges trimmed ($3.00 on flap); 244 × 180 × 5 mm.

COPYRIGHT PAGE *"By Marya Fiamengo* | The Quality of Halves | *Klanak Press, 1958* | Overheard at the Oracle | *Very Stone House, 1969* | … | Silt of Iron | *Seymour Mayne, editor; K. Hertz, layout;* | *Anne Siminovitch, typesetting; Daphne* | *O'Donnell, pasteup* | *Ingluvin Publications* | *PO Box 994* | *Place d'Armes Stations* | *Montreal 126, Canada* | *Copyright (c) 1971 by Marya Fiamengo* | ISBN *0 919522 99 8* | *Printed in Canada* | *This book was published with the* | *assistance of the Canada Council."*

COLOPHON *"Printed in Canada".*

PRESENTATION COPY *inscribed half-title in pencil, "For Irving* | *for* Stella | *Marya Fiamengo* | *Nov 17/1972"; ex-libris Irving Layton, in admiration of his poem, 'Stella', written in Molyvos, Lesvos, 21 July 1972. Its subject, Stella Ioannou Agorastou (1894–1972) – whose affair with the then unknown author, Efstratios Stamatopoulos (1890–1969) aka Stratis Myrivilis, resulted in his classic second novel,* The Schoolmistress with the Golden Eyes *(1933: Athens) – defiantly set herself ablaze in her garden rather than be sentenced to an old-folks' home. Initially published in Queen's Quarterly 79:4 (winter 1972), the poem was first collected in* Lovers and Lesser Men *(1973: McClelland & Stewart) with the note: "Rather than leave her village and enter a Home for the Aged in Mitylene, Stella Ioannou ended her life by putting fire to herself, thus dying as she had lived – a proud iconoclast and rebel." Second issue of the author's second book, collecting 30 poems in three sections: 'Ikon-Measured Walks' (10 poems); 'Overheard at the Oracle' (9); & 'Silt of Iron' (11); illustrated with ten full-page drawings. Printed brown throughout on salmon-coloured laid stock. A beautiful copy (WorldCat confuses this book with another).*

NOTE *in addition to having two fewer pages, this machine-bound issue includes prelims whose imposition differs from the earlier issue: half-title/frontis drawing [1/2]; title-page/copyright page [3/4]; Contents/blank [5/6]; drawing of small woman near top/drawing of church & flower [7/8 not 9/10]; section title '1* | *Ikon-Measured Walks'/drawing of two women looking up [9/10 inverted, not 6/5]; & first poem: 'Metamorphoses' (11) – the blank leaf from the original layout [pp 7/8] now omitted entirely, allowing the first leaf to be paged 1/2 (rather than i/ii).*



484 ***Marya Fiamengo* | SILT OF IRON | *With ten drawings by* | *Jack Shadbolt* | *Ingluvin Publications* | *Montreal***

[62pp] foliated [1]–[42], [blank leaf], [43]–60; casebound with head- & tail-bands & white endleaves in chocolate linen stamped white along spine, in the illustrated jacket (with paperback price of "$3.00" on flap inked through); 256 × 176 × 13 mm.

COPYRIGHT PAGE *"By Marya Fiamengo* | The Quality of Halves | *Klanak Press, 1958* | Overheard at the Oracle | *Very Stone House, 1969* | … | Silt of Iron | *Seymour Mayne, editor; K. Hertz, layout;* | *Anne Siminovitch, type-*

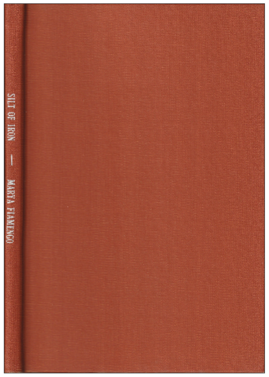
setting; Daphne | O'Donnell, pasteup | Ingluvin Publications | PO Box 994 | Place d'Armes Stations | Montreal 126, Canada | Copyright (c) 1971 by Marya Fiamengo | ISBN *0 919522 99 8 | Printed in Canada | This book was published with the | assistance of the Canada Council."*

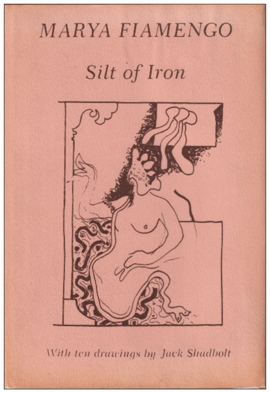
COLOPHON *"Printed in Canada".*

ASSOCIATION COPY *signed ffe in blue ink, "R. E. Morrow"; ex-libris, Robert Ellis Evan "Bob" Morrow (1915–98), lawyer & senior partner at Ogilvy Renault in Montreal, a decorated RCAF pilot (DFC) & Wing Commander of X Wing including 111 & 14 squadrons (1944/5).*

Cloth issue of the author's second book, collecting 30 poems in three sections: 'Ikon-Measured Walks' (10 poems); 'Overheard at the Oracle' (9); & 'Silt of Iron' (11); illustrated with ten full-page drawings. Printed brown throughout on salmon-coloured laid stock. A lovely copy of this very scarce issue.

NOTE *collation & imposition conforms to the trimmed paperback issue.*





A25 | *Winds of Unreason* | *George Ellenbogen* | *March 1958*

485 **The New Cambridge Series of American Writers / Number 4 | The Night Unstones | Poems by George Ellenbogen | Foreword by Luis Ellicott Yglesias / Drawings by Marie Kœhler | A James Robinson Book Identity Press, Cambridge**

72pp (last two leaves ads); sewn with head- & tail-bands in four gatherings bound with olive endleaves in filled wine cloth gilt-stamped along spine, in the photographic jacket; 235 × 160 × 12 mm.

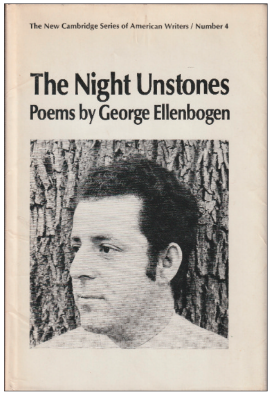
COPYRIGHT PAGE *"For Karla | All rights reserved | Copyright © 1971 by George Ellenbogen | … | Published by Identity Press, Inc | Post Office Box 431 | Cambridge, Massachusetts 02139 | Library of Congress Card Number: 78-178020".*

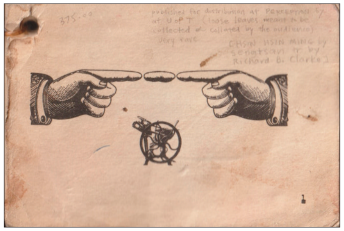
FOREWORD *"George Ellenbogen's* Winds of Unreason *came out ten years ago in the McGill Poetry Series. I had read Leonard Cohen and Daryl Hine in this series and I was most interested to see what was to follow. Ellenbogen did not disappoint me."*

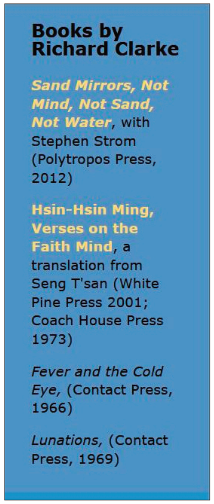
COLOPHON *"Identity Press | publishes books in these two series | The New Cambridge Series of American Writers – | presenting new poets, playwrights and novelists | in books illustrated by contemporary artists. | Identity Press Special Projects – | presenting books of unusual artistic and intellectual value | chosen from fields other than American poetry and fiction."*

Cloth issue of the author's second book, collecting 47 poems in five sections: 'Fingers on the Fiddle' (9 poems); 'Portraits' (7); 'The War of Love and Beyond' (13); 'Musings, Triumphs and Losses' (6); & 'Trophies' (12); illustrated with six full-page drawings by Marie Kœhler & prefaced with a 2pp Foreword by Luis Ellicott Yglesias dated summer 1970 at Point House, Lochgair, Scotland. As new, scarce in cloth (WorldCat tracing 53 copies).

NOTE *with a blurb rear by X. J. Kennedy. Montreal native George Ellenbogen (b. 1934) has gone on to publish six further collections of poetry (1989–2008) & a memoir (2013). Poet & Brandeis professor, Luis Ellicott Yglesias (1936–2014) was the author of the second volume in the series, the other two authors preceding Ellenbogen being Juan Alonso (No 1) & Gerald Fitzgerald (No 3).*


The New Cambridge Series of American Writers / Number 4
The Night Unstones
Poems by George Ellenbogen


375.00
published for distribution at PERCEPTION 67
at U of T (loose leaves meant to be
collected & collated by the audience)
very rare
[HSIN HSIN MING by
Sengtsan tr by
Richard B. Clarke]



Books by Richard Clarke

Sand Mirrors, Not Mind, Not Sand, Not Water, with Stephen Strom (Polytropos Press, 2012)

Hsin-Hsin Ming, Verses on the Faith Mind, a translation from Seng T'san (White Pine Press 2001; Coach House Press 1973)

Fever and the Cold Eye, (Contact Press, 1966)

Lunations, (Contact Press, 1969)

1972

A50a | *Fever and the Cold Eye* | *Richard Clarke* | *June 1966*

486 [Hsin Hsin Ming]
[64pp] in 32 foliated leaves printed recto & punched once upper left for a plastic ring; 77 × 112 × 5 mm.
PRESSMARK *"Printed | in Canada | on Canadian | Paper | by mindless acid freaKs".*
COLOPHON *"To be continued | Anyone interested in the | complete text may write to | The Coach House Press, | 401 rear Huron Street, | Toronto, Ontario".*
The undated first separate appearance of Richard B. Clarke's translation of the poem, 'Xinxin Ming' or 'Hsing Hsing Minh: verses on the faith mind' attributed to Sengtsan. A very good copy (stained rear) with the first & last leaves loose. Rare.
NOTE *Contact Press poet & Zen Master, Dr Richard B. Clarke (1933–2013) was Associate Professor of Biology at Bard College & Research Fellow at the Center for Brain Research, University of Rochester, when his translation was first published in Zen Bow 1:2 edited by Philip Kapleau (February 1968: Zen Meditation Center, Rochester). He would later become director & resident teacher at the Living Dharma Center, Amherst, Massachusetts. Jiànzhì Sēngcàn or Chien-chih Seng-ts'an (496–606) is considered the third Chinese Patriarch of Chán after Bodhidharma & thirtieth Patriarch after Siddhārtha Gautama Buddha (though his authorship of the poem is questioned). The translation is printed on eight of the pages (2, 6, 10, 14, 18, 22, 26 & 30) with each segment headed "Mind [1–8]", & the last 28 lines omitted, followed by the colophon which opens with "To be continued". The other 24 pages are illustrated, 13 of them captioned. The text of the poem is in the same setting by Nelson Adams used in the later pamphlet, while the additional texts & illustrations appear to be the work of Jerry Ofo Emerick & Jim Lang. The booklet was produced in separate leaves for some event where those in attendance were invited to find all the leaves & collate copies for themselves. My source initially thought it was Perception 67 but the address belies that.*
together with

487 ***hsin hsin ming | verses on the faith mind | by Sengtsan, third Zen patriarch | translated from the chinese, | with an introduction, by | Richard B. Clarke | The Coach House Press, Toronto***
[16pp] stitched once in self-covers; 110 × 80 mm pamphlet.
COPYRIGHT PAGE *"Copyright © Richard B. Clarke 1973 | The Zen Center, p.o. box 515, | Sharon Springs, New York 13459. | An affiliate of | The Zen Center, Rochester, New York, | to whom acknowledgement is gratefully made | for permission to reprint this translation, | which first appeared in Zen Bow, v1, n2 | Printed in Canada | For another copy, send self-addressed envelope | and postage money [no US stamps] to: | Nelson Adams, The Coach House Press, | 401 rear Huron Street, Toronto, Canada."*
Unacknowledged second printing of the first complete separate edition of this translation, offset brown (originally printed orange & brown). Includes the translator's 2pp introduction from the original appearance in Zen Bow.
NOTE *presumably initiated by Victor Coleman who met Richard Clarke during his visit to Bard (1964). The poem was subsequently reissued by Dennis Maloney in 1984 in an edition illustrated by Gyoskusei Jikihara, its first separate American edition, published under his White Pine Press, Buffalo imprint ($2.00). The Living Dharma*

Center website has a list of books by Richard Clarke which includes Lunations *purportedly issued in 1969 by Contact Press (which is not recorded in WorldCat). Another source refers to the publisher as "Chap Book 1969".*

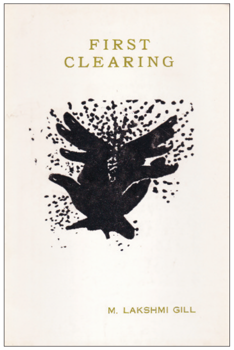
A49 | *New Wave Canada* | *David Dawson* | *May 1966*

488 **Ceremonial | Poems 1961–1967 David Dawson | The Coach House Press • Toronto 1972**
96pp perfectbound in plain card covers with illustrated jacket glued on; 260 × 143 × 7 mm.
COLOPHON *"Printed in an edition of 1000 copies with the aid of | Canada Council, August 1972, at The Coach House Press | 401 (rear) Huron Street, Toronto 181 | Cover and clouds are by David Hlynsky".*
The author's belated first book (with errata slip), a collection of 34 poems produced in the press's wallpaper style of the day – sheets first underprinted with colour images (in this case progressive cloud photos). As new.
NOTE *early copies were distributed without an errata slip (WorldCat tracing 89). Includes eight poems from* New Wave Canada: *'a frightened tribute'; 'letters to Gabriel' (as 'letter to Gabriel'); 'the island: three variations'; 'Notes for a Dancer'; 'a poem in two phases'; 'the rites'; 'where the orders are'; & "Why a tender curb upon the youthful burning boy?". An editor through three of the four Tish periods (1 September 1961 – 31 November 1965), founding editor David Dawson (1942–2008) taught in Washington State after graduating from UBC.*

Ceremonial · David Dawson

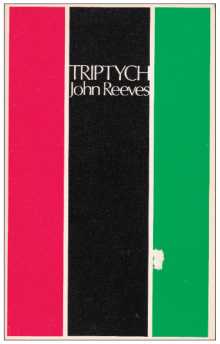
A49 | *New Wave Canada* | *Myrna Lakshmi Gill* | *May 1966*

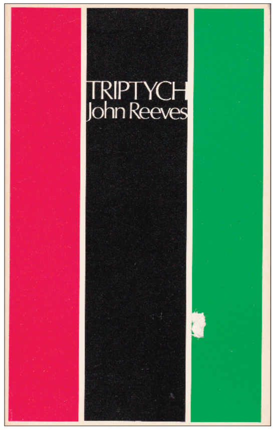
489 **FIRST CLEARING | (an immigrant's tour of life) | poems | M. Lakshmi Gill**
72pp; sewn in five gatherings bound with off-white endleaves in letterpress card covers; 223 × 148 × 4 mm.
COPYRIGHT PAGE *"copyright (c) M. Lakshmi Gill, 1972* | ESTANIEL PRESS | *Manila, Philippines | Printed in the Philippines".*
The author's fourth book, largely about her life in Canada. Lower cover rubbed, else fine.
NOTE *including a poem entitled 'Strachan Avenue, Toronto 1' (p10) about reading* New Wave Canada *& finding the poem 'Lodgings' by George Jonas (pp95/6) which turned out to be about the rooming house she lived in. In her poem, she characterizes the book as "an anthology of poets dedicating poems to each other". Also including her unforgettable epigram entitled 'Woman': "She held | a child to her breast | and fed him | and | he became a man | She held | a man to her breast | and fed him | and | he became a child". Together with Dorothy Livesay, one of the first two female members of the League of Canadian Poets, Myrna Lakshmi Gill (b. 1943) emigrated initially to Washington state (1961), then to Canada (1964), graduating with a Masters of Arts from UBC (1965).*



A14 | *Poets 56* | *John Reeves* | *February 1956*

490 **TRIPTYCH | by John Reeves | Canadian Broadcasting Corporation**
[104pp]: [viii], 96; sewn in three gatherings glued in printed card covers; 202 × 128 × 8 mm.
COPYRIGHT PAGE *"Copyright © by John Reeves, 1972 | … |* ISBN *0-88794-071-4 | Printed in Canada for |* CBC LEARNING SYSTEMS | *Box 500, Station* A, *Toronto 116 | by The Hunter Rose Company".*





The author's celebrated verse drama counterpointing traditional & modern observance of the three focal Christian holy days, Christmas, Good Friday & Easter – for which he also wrote the music – "religious holidays as once observed in the Ages of Faith & as now traduced in the Age of Greed". Issued in a modest edition, to judge from the number of copies traced in WorldCat (72). As new, save for a tiny abrasion on the upper cover.
NOTE *author of several murder mysteries, John Reeves (1926–2016) was among the foremost drama producers at the CBC in Toronto where he worked from 1952–87. Also a classical composer, his works have been commissioned by the Chamber Players of Toronto, the Kitchener Bach Choir & the Toronto Mendelssohn Choir, among others, earning him the Masaryk Award in 1989 for* Calendar, Opus 41, *a set of 13 motets accompanying his poems on notable figures & events in Czech history. Not the celebrated photographer John Reeves.*

1984

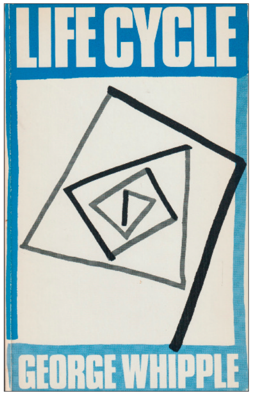
A50a | *Fever and the Cold Eye | Richard Clarke | June 1966*

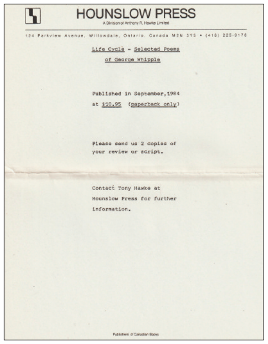
hsin hsin ming
by Sengtsan

491 **hsin hsin ming | verses on the faith-mind | by Sengtsan | Third Zen Patriarch | Translated from the Chinese |with an Introduction by | Richard B. Clarke | illustrations by Gyoskusei Jikihara | White Pine Press**
[12pp] stitched with textured endleaves in illustrated card cover ($2.00 rear); 174 × 106 mm pamphlet.
COPYRIGHT PAGE *"© 1973, 1984 Richard B. Clarke |* ISBN *0-934834-48-2 | Published in cooperation with The Living Dharma Center | Richard B. Clarke, Director, Box 304, Amherst, MA 01004 | Illustrations from* Goko Fugetsushu *| by Gyoskusei Jikihara | Published by Sogensha, Osaka, Japan | © 1970 | Published By | White Pine Press | 73 Putnam St | Buffalo, NY 14213".*
COLOPHON *"The hsin hsin ming, verses on the faith-mind, by the | third Chinese Zen patriarch, Sengtsan, is considered to | be the first Chinese Zen document and is one of the | most widely admired and elegant Zen writings. It is | presented here in a poetic and lucid translation by | Richard B. Clarke. | Richard B. Clarke, the translator, is the resident | teacher of The Living Dharma Center located in | Amherst, Mass and Coventry, Conn." The fourth discrete edition & fifth printing of Richard B. Clarke's translation of the poem, 'Xinxin Ming' or 'Hsing Hsing Minh: verses on the faith mind' attributed to Sengtsan. Published by Dennis Maloney; the first illustrated edition. As new (WorldCat locating 13 copies).*
NOTE *Contact Press poet & Zen Master, Dr Richard B. Clarke (1933–2013) was Associate Professor of Biology at Bard College & Research Fellow at the Center for Brain Research, University of Rochester, when his translation was first published in Zen Bow 1:2 edited by Philip Kapleau (February 1968: Zen Meditation Center, Rochester). He would later become director & resident teacher at the Living Dharma Center, Amherst, Massachusetts. Jiànzhì Sēngcàn or Chien-chih Seng-ts'an (496–606) is considered the third Chinese Patriarch of Chán after Bodhidharma & thirtieth Patriarch after Siddhārtha Gautama Buddha (though his authorship of the poem is questioned). The first & second separate editions of Clarke's translation were produced in Toronto at Coach House Press (1973); the third, in Virginia Beach, Virginia (summer 1975).*

A14 | *Poets 56* | *George Whipple* | *February 1956*

492 **LIFE CYCLE | Selected Poems of George Whipple | Hounslow Press, Toronto**
[176pp]: [xii], 164 (last leaf blank); perfectbound in printed card covers; 222 × 139 × 15 mm.
COPYRIGHT PAGE *"Copyright © by George Whipple, 1984 | All Rights Reserved | First Edition. |* ISBN *0-88882-075-5 | Publication was assisted by | the Canada Council | and the Ontario Arts Council. | Hounslow Press | 124 Parkview Avenue | Toronto* M2N 3Y5 *| Canada | Printed in Canada".*
ERRATUM SLIP *typewritten & photocopied on bond, "Page 104 should fall between | pages 108 and 109."*
COLOPHON *"Design: Harrison Shannon / David Shaw Associates | Typesetting: Blain Berdan Typesetting".*
REVIEW COPY *with sheet laid in giving publication date as September 1984 & price "$10.95 (paperback only)". Paper issue of the author's belated first book, excluding his contributions to* Poets 56; *with slip tipped in at p104. As new.*
NOTE *George Whipple (1927–2014) would go on to publish another eleven widely-respected collections. The lower cover includes praise from Dennis Lee, Harold Town, Louis Dudek, Gwendolyn MacEwen, Milton Wilson, Raymond Souster, Barry Dempster, Rosemary Aubert & James Polk.*

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A Division of Anthony R. Hawke Limited
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Life Cycle - Selected Poems
of George Whipple

Published in September,1984
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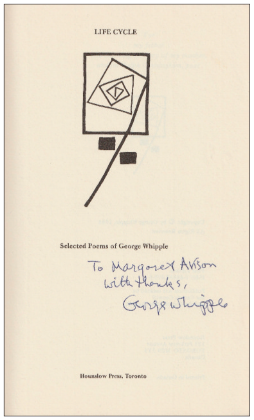
your review or script.

Contact Tony Hawke at
Hounslow Press for further
information.

Publishers of Canadian Books

493 **LIFE CYCLE | Selected Poems of George Whipple | Hounslow Press, Toronto**
[176pp]: [xii], 164 (last leaf blank); perfectbound in printed card covers; 222 × 139 × 15 mm.
COPYRIGHT PAGE *"Copyright © by George Whipple, 1984 | All Rights Reserved | First Edition. |* ISBN *0-88882-075-5 | Publication was assisted by | the Canada Council | and the Ontario Arts Council. | Hounslow Press | 124 Parkview Avenue | Toronto* M2N 3Y5 *| Canada | Printed in Canada".*
ERRATUM SLIP *typewritten & photocopied on bond, "Page 104 should fall between | pages 108 and 109."*
COLOPHON *"Design: Harrison Shannon / David Shaw Associates | Typesetting: Blain Berdan Typesetting".*
PRESENTATION COPY *inscribed tp in dark blue ink, "To Margaret Avison | with thanks, | George Whipple". Another copy with slip tipped in at p104; inscribed to the book's editor. About fine.*
NOTE *George Whipple would later dedicate his seventh book,* Fanfares, *to Margaret Avison. His collections include* Passing Through Eden *(1991: Thistledown Press);* Hats Off to the Sun *(1996: Ekstasis Editions);* Carousel: Poems & Pictures *(1999: Ekstasis Editions);* Tom Thomson & Other Poems: Collected Poems Volume One *(2000: Penumbra Press);* Origins *(2003: Guernica Editions);* Fanfares *(2004: Ekstasis Editions);* Footsteps on the Water *(2004: Black Moss Press);* The Peaceable Kingdom *(2006);* Kites *(2007: Ekstasis Editions);* Swim Class & Other Poems *(2008: St Thomas Poetry Series);* The Colour of Memory: Collected Poems Volume Two *(2009: Penumbra Press); &* Collage *(2012: Ekstasis Editions).*

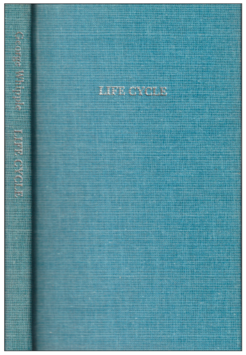

LIFE CYCLE

Selected Poems of George Whipple

To Margaret Avison
with thanks,
George Whipple

Hounslow Press, Toronto

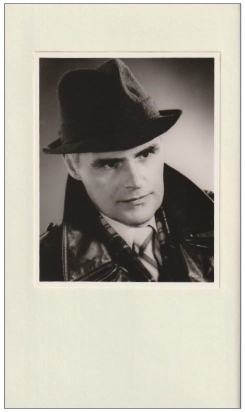
494 **LIFE CYCLE | Selected Poems of George Whipple | Hounslow Press, Toronto**
[176pp, tipped frontis]: [xii], 164 (last leaf blank); sewn with head- & tail-bands in eleven gatherings bound with blue endleaves in light blue linen foil-stamped along spine & face, as issued; 229 × 142 × 19 mm.
COPYRIGHT PAGE *"Copyright © by George Whipple, 1984 | All Rights Reserved | First Edition. |* ISBN *0-88882-075-5 | Publication was assisted by | the Canada Council | and the Ontario Arts Council. | Hounslow Press | 124 Parkview Avenue | Toronto* M2N 3Y5 *| Canada | Printed in Canada".*

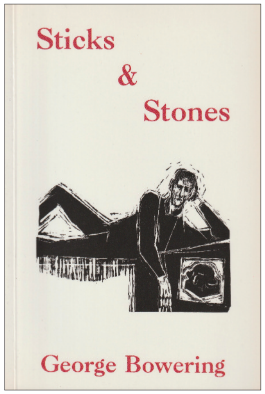


ERRATUM SLIP *typewritten & photocopied on bond, "Page 104 should fall between | pages 108 and 109."*
COLOPHON *"Design: Harrison Shannon/David Shaw Associates | Typesetting: Blain Berdan Typesetting".*
AUTOGRAPHED COPY *signed ffe in dark blue ink, "George Whipple | 1985".*
Signed cloth issue of his first book, limited to 25 unnumbered copies; the author's copy with the remnants of his handwritten address label laid in (previously tipped to ffe verso).
NOTE *acquired on the eve of his move from Toronto to Vancouver in 1985; George having had his poetry featured in a reading at Letters Bookshop shortly before, 21 May 1985. Diffident over appearing in person, his poems were read by Martin Gray & Liane Heller. This issue includes a black & white photographic print of the author's patent portrait in fedora & upturned leather coat collar, tipped to half-title verso.*

1989

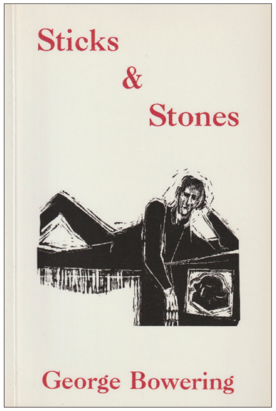
A45 | *Points on the Grid* | *George Bowering* | *April 1964*





495 **Sticks | & | Stones | George Bowering | Drawings by Gordon Payne | Talonbooks • Vancouver • 1989**
64pp (last two leaves blank); perfectbound in illustrated card covers; 228 × 152 × 5 mm.
COPYRIGHT PAGE *"copyright 1989 © George Bowering | Preface copyright © 1989 Robert Creeley | Endnote copyright © 1989 Roy Miki | Drawings copyright © 1989 Gordon Payne | published with the assistance of the Canada Council | Talonbooks | 201/1019 East Cordova Street | Vancouver, British Columbia | Canada, V6A 1M8 | Typeset in Caslon by Pièce de Résistance Ltée, and printed and bound in Canada | by Hignell Printing Ltd | First printing: September 1989 | Robert Creeley's preface originally appeared in* The Collected Essays of Robert Creeley | *(Univ of California Press, 1989). | Some of these poems originally appeared on CBC Anthology, CBU-TV, and in | Canadian Forum, Exchange,* Points on the Grid *(Contact), Raven, Teangadoir, Tish and | numerous anthologies. | Canadian Cataloguing in Publication Data | Bowering, George 1935– |* Sticks & Stones | *Poems.* | ISBN *0-88922-268-1".*
Second edition of the author's first book (originally 1962: Tishbooks) collecting 36 poems, with a Preface by Robert Creeley & 6pp Endnote by Roy Miki – entitled 'Was It a Real Book or Was It Just Made Up?' – dated at Vancouver 6 June 1989. Including nine drawings by Gordon Payne. As new.
NOTE *16 of the 36 poems from* Sticks & Stones *were included in* Points on the Grid: *'At Victory Square'; '(benzedrine'; 'The Bread'; 'Dark Around Light'; 'The Hockey Hero'; 'Locus Solus'; 'Moment: Cars'; 'On a Black Painting by Tamayo'; 'Radio Jazz'; 'Somnia'; 'The Sunday Poem'; 'Telephone Metaphysic (for Angela)'; 'Trail'; 'Tuesday Night'; 'Walking Poem'; and 'White Cat & a Fly'.*
COLLATION OF THE TISHBOOKS EDITION [1] *title-page (in 7 lines);* [2] [*blank*]; 3, PREFACE *(1);* 4, PREFACE *(2) signed in type* ROBERT CREELEY; 5, *Contents (listing 36 titles);* 6, *'Wattle)';* 7, *'totems';* 8, *'(benzedrine' (1);* 9, *'(benzedrine' (2) with Gordon Payne's portrait of the author beneath;* 10, *'Somnia';* 11, *'The Hockey Hero';* 12, *'The Brain';* 13, *'Cadence';* [14] [*blank*]; 15, *'Dark Around Light';* 16, *'Telephone Metaphysic (for Angela)';* 17, *'I Ask Her';* 18, *'Wrapped in Black';* 19, *'Eyes that Open';* 20, *'Ode on Green';* 21, *'Hopi Metaphysic';* 22, *'Locus*

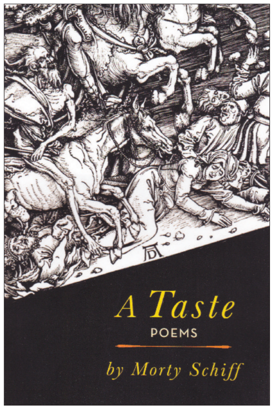
Solus' (1); 23, 'Locus Solus' (2) with Gordon Payne drawing above; 24, 'Locus Primus'; 25, 'Moment: Cars'; 26, 'White Cat & a Fly'; 27, 'On a Black Painting by Tamayo'; 28, 'Trail'; 29, 'Old Umbrella Tree'; 30, 'Walking Poem'; [31] [blank]; 32, 'At Victory Square'; 33, 'Pacific Gray'; 34, 'The Sunday Poem' (1); 35, 'The Sunday Poem' (2) & 'Back from Seattle'; 36, 'Metaphor 1'; 37, 'Metaphor 2'; 38, 'Radio Jazz'; 39, 'It Is a Kind of Pressure'; 40, 'Tuesday Night'; 40 [sic, ie 41], 'I Think a Head on Collision'; 42, 'Lazarus'; [43] [blank]; 44, 'The Bread'. The blank pages in the copy at hand omitted [14] drawing; [31] drawing; & [43] 'The Winter's Tale'; while also lacking the acknowledgements & dedication to Robert Duncan (deliberately omitted to spare Carol Bergé the irritation).



2013

A14 | *Poets 56* | *Mortimer Schiff* | *February 1956*

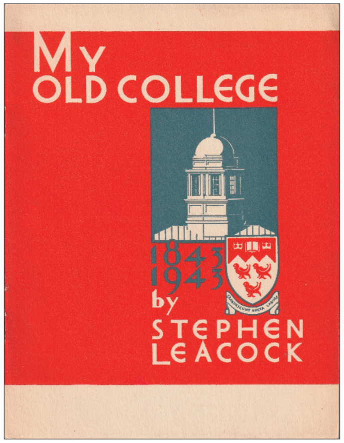
496 **A TASTE | POEMS | Morty Schiff | Pleasure Boat Studio: A Literary Press | New York**
[132pp]: x, 122; perfectbound in illustrated card covers; 228 × 152 × 7 mm.
COPYRIGHT PAGE "A Taste © *2013 by Morty Schiff* | … | ISBN *978-1-929355-91-4* | … | *Interior design by Susan Ramundo* | *Cover design by Laura Tolkow, Flushleft* | *Cover art by Ralph Martel, after Albrecht Dürer, "Four Riders of the Apocalypse"* | … | *210 West 89th Street* | *New York, NY 10024*".
The author's belated first book of poetry, including a few translations. As new (WorldCat tracing 16 copies).
NOTE *the publisher advertises as a non-profit publishing house also known as a hybrid publisher (where authors underwrite the cost of production). Without reference to his inclusion in* Poets 56. *"Northrup Frye" misspelled rear.*



SECTION J: FIRST STATEMENT PRESS

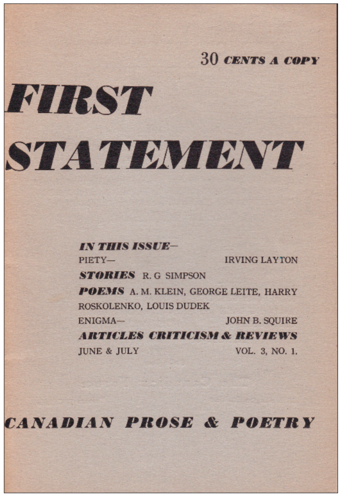
1943

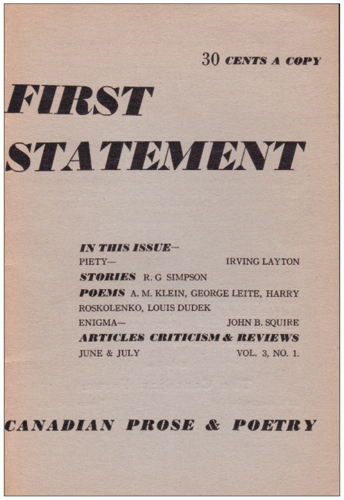
497 **“MY OLD COLLEGE” | 1843–1943 | BY STEPHEN LEACOCK | PRIVATELY PRINTED BY | THE AUTHOR · 1943**
16pp stitched in illustrated card covers with yapp edges; 184 × 141 mm pamphlet.
COPYRIGHT PAGE *“Requests for permission to reprint | (free of charge) should be addressed | to The Graduates’ Society, 3466 | University Street, Montreal, PQ | Printed in Canada”.*
COLOPHON *“The McGill shield | surrounded by a | baccalaureate | wreath represents | the achievement of | graduation from | McGill.”*
The author’s essay ‘The Ungrateful Graduate’ issued as a centennial keepsake, with appended chronology & stats about the university (pp11–6). A lovely copy, lacking the envelopes & enclosed ephemera (WorldCat locating a mere 19 copies).
NOTE *issued in a printed envelope enclosing another smaller envelope addressed to the author, containing two form letters; all beautifully silkscreened two colours throughout. The design & colours are reminiscent of the work of John Sutherland, though no printing details appear to have been preserved, other than the fact that the author sent the manuscript to Gordon Glassco, secretary of The Graduates’ Society, 15 December 1942* [SPADONI A97]. *Stephen Leacock (1869–1944), who taught economics at McGill (1901–36), remained a stalwart member of The Graduates’ Society until his death a year after the publication of this pamphlet. His recording of the essay was later issued on one side of a flexidisc, the last of 11 fascicules comprising the* Leacock Jackdaw *(1970: Clarke, Irwin). If John Sutherland wasn’t involved in the production of the pamphlet, its design at least appears to have influenced his work. Louis Dudek attended McGill from September 1936 through spring 1939, yet continued to drop in to the students’ union & attend McGill Literature Society meetings, where he first met Irving Layton (fall 1941). A year later, on a recommendation from professor Harold Gershorn Files (1895–1982), both men sought out the editor of the new little mag, First Statement (December 1942). John Max Allan Sutherland (1919–56) had mimeographed the first 20 issues of the magazine (August 1942 – 11 June 1943) before acquiring his printing press (spring 1943), having also attended McGill (1941/2). As Bruce Whiteman notes,* McGill’s Younger Poets: An Anthology of Student Verse 1939–1945 *edited by Files, though unpublished, included 18 contributors of whom five were later represented in* Other Canadians *(1947: First Statement Press): “Louis Dudek, Dennis Giblin, Irving Layton, Bruce Ruddick, and Sutherland…and three others (Audrey Aikman, Mary Margaret Miller, and Anthony Frisch) [who] were associated with First Statement or First Statement Press [Whiteman, ‘Introduction’ in* The Letters of John Sutherland 1943–1956 *edited by Bruce Whiteman, 1992: ECW Press, p xii*].”

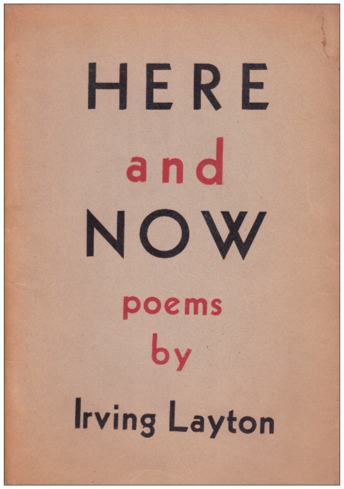


1945

498 **FIRST STATEMENT | VOL 3 NO 1 JUNE–JULY 1945 [masthead]**
36pp stitched in letterpress card covers (30¢ on face); 222 × 149 mm pamphlet.
COPYRIGHT PAGE *“First Statement, issued every two months, is a non-profit magazine, printed | co-operatively at 635 St Paul St W, Office 4, Montreal, Que. Editorial Board:— | John Sutherland, Editor; Audrey Aikman, Irving Layton, Associate Editors; | Boris Garmaise, Business Manager. Agents:— Myron J. Galloway, 83 Cambridge | St,*


30 CENTS A COPY
FIRST
STATEMENT
IN THIS ISSUE—
PIETY— IRVING LAYTON
STORIES R. G SIMPSON
POEMS A. M. KLEIN, GEORGE LEITE, HARRY ROSKOLENKO, LOUIS DUDEK
ENIGMA— JOHN B. SQUIRE
ARTICLES CRITICISM & REVIEWS
JUNE & JULY VOL. 3, NO. 1.
CANADIAN PROSE & POETRY





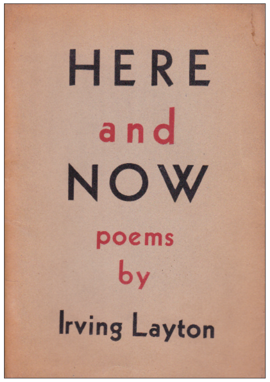
Halifax; Geoffrey Ashe, 242 Charlotte St, Ottawa; Fran Zieman, 105 Sum- | merhill Ave, Toronto, Rosemary Neubroch, 224 Edgemont S, Hamilton. Manu- | scripts are paid for. Subscriptions $1.00 a year. | This larger issue of the magazine has been made possible by the generous | contributions of readers to The First Statement Fund. We would remind others, | however, that, without further support, we cannot guarantee the future appear- | ance of the magazine. We urge them to contribute to this Fund as a means | of giving direct assistance to the creative writer in Canada.”

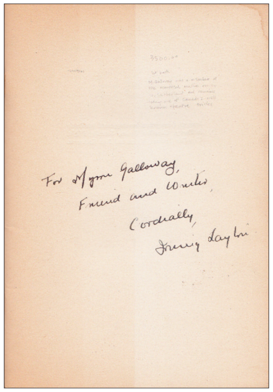
LOWER COVER *“Have You Subscribed to First Statement? First Statement is the only national printed medium for writers with new and interesting values. It deserves, and must have, your active support. Your subscription is a vote for creative writing in Canada. Send $1.50* [sic] *to First Statement 635 St Paul St W, Room 4, Montreal, Que. Payment for Contributions | First Statement is now able to make small payments for contributions of poetry and prose. We will pay a fixed rate of $5.00 for fiction and articles of any type; $3.00 for poems under seventy lines; and $5.00 for poems exceeding seventy lines.”*

The last of the journal’s 33 issues (1942–5), produced shortly before its amalgamation with Preview (1942–5), to become The Northern Review (1945–56). With an ink correction in Layton’s story, ‘Piety’ (p23), which consumes 14 of the issue’s 36 pages; also two pencil checks in the Contents marking the titles of poems by Harry Roskolenko. A lovely copy with author’s correction.

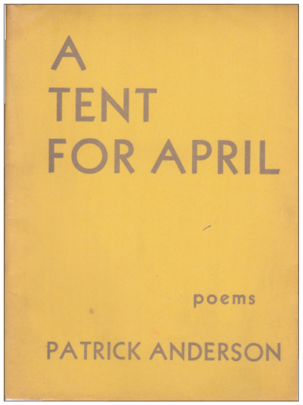
NOTE *begun August 1942, its first 20 issues (through June 1943) were mimeographed & assembled by editor John Sutherland with the help of Audrey Aikman, Betty Sutherland, Robert Simpson & Keith MacLellan. The following year, shortly before Irving Layton was discharged from the army (15 July 1942 – 12 June 1943), they invested in a proper press. “We had our printing press on Craig Street, the one I bought with my army discharge money. On it we ran off copies of First Statement, and, in 1945, we also ran off my first collection of poems,* Here and Now, *followed soon after by Patrick Anderson’s* A Tent for April.*…In order to pay the rent for our Craig Street office, and buy paper and ink to feed the press, John and I worked part time, at fifty cents an hour, for a firm which demolished houses and then sold the rough material after it was cleaned* [Waiting for the Messiah, *pp224/5*].” *Bruce Whiteman notes that the first handset letterpress issue was Volume 2 Number 1 (August 1943). A letter from John Sutherland to Dorothy Livesay (9 April 1943) confirms that the purchase had been made sometime earlier, “I know you will be interested to learn that First Statement has bought a printing press and will be appearing in printed form within a month or two [Bruce Whiteman (editor),* The Letters of John Sutherland 1942–1956, *p6*].” *Three months later he invited Audrey Aikman to become the sole female presence on the editorial board of the press, alongside Irving Layton, Louis Dudek & himself (op cit, p7). “Work by Layton first appeared in First Statement in* VOL 1 NO 9 *(December 1942), Dudek in* VOL 1 NO 10 *(January 1943) and Souster in* VOL 1 NO 11 *(February 1943) [Frank Davey,* Louis Dudek & Raymond Souster, *p177 n11].” Layton appeared in 18 issues, Dudek in 16 & Souster in nine—Neil Fisher,* First Statement 1942–1945 *(1974). The cost of the printing press is disclosed in John Sutherland’s previously unpublished article, ‘The Great Circle’– $600 discharged over a period of a year & a half—Fisher, op cit, p36. Wynne Francis includes Mary Margaret Miller among the undergraduates who “turned out the first six or seven issues [‘Montreal Poets of the Forties’ in Canadian Literature 14, autumn 1962, p22].” John Max Allen Sutherland (21 February 1919 – 1 September 1956) was also half-brother to actor Donald Sutherland (1935–2024).*

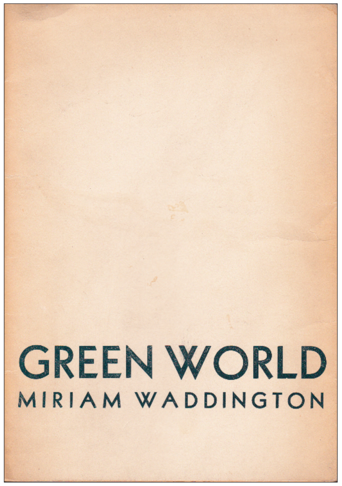
499 **HERE | and | NOW | by | Irving Layton | FIRST STATEMENT | New Writers Series, No 1 | Montreal, PQ | 1945**
44pp stitched in plain card covers in a letterpress jacket with upper flap printed; 205 × 143 × 5 mm.
COLOPHON "Here and Now *is the first book in a series devoted | to the work of young Canadian writers and | published as supplements to* First Statement | Magazine. *Other books are in preparation.*"
PRESENTATION COPY *inscribed flyleaf in black ink, "For Myron Galloway, | Friend and writer | Cordially, | Irving Layton".*
PAGE [7]: *"The corner mission and the walled church grow | Like hemorrhoids on the city's anus."*
The author's first book completed January 1945 in a handprinted edition of 300 copies; cover printed red & black. Paid for with a loan of $300 from Layton's bank manager, according to Francis Mansbridge in Irving Layton: God's Recording Angel, *p52. An in-house association copy inscribed to a colleague on the First Statement crew, who worked the press on moving to Montreal. Toned as usual about the perimeter, this copy also has a small spot of dampstain at the upper tip; else well-preserved. It bears noting that the book proved notorious enough in Catholic Montreal to occasion the destruction of more than a few copies (WorldCat locating a mere 26).*
NOTE *Myron James Galloway (1920–2006) was a playwright, screenwriter, actor, journalist & performing arts critic, who had been the Halifax representative of the press before moving to Montreal in 1945. His Script Theatre, though it survived but a year (1955/6), was Montreal's first resident professional theatre company – ultimately forced to disband because their venue was a cinema, restricting rehearsals to midnights through morning, after closing time – which proved fatally unsustainable. Sutherland first mentions the book in a letter to John Glassco (5 February 1945): "In addition we spent a good deal of time printing Layton's book and arranging to distribute it [Bruce Whiteman (editor),* The Letters of John Sutherland 1942–1956, *p20]."*

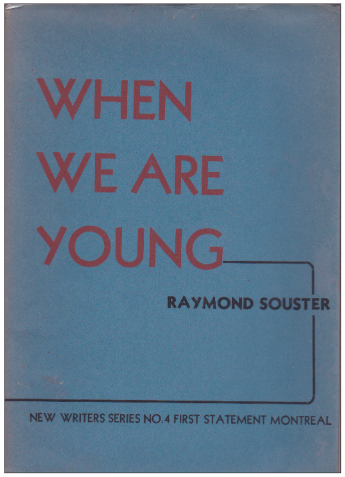



For Myron Galloway,
Friend and writer
Cordially,
Irving Layton

500 **A | TENT | FOR APRIL | poems | PATRICK ANDERSON | NEW WRITERS SERIES NO 2, FIRST STATEMENT, MONTREAL, 1945**
[36pp] last two leaves blank; stitched in plain card covers in a letterpress jacket with upper flap printed; 232 × 172 × 4 mm.
The author's first book in Canada, issued May 1945 in an edition of 300 handprinted copies; jacket & title-page printed grey. A lovely copy, jacket much less dusty than usual (WorldCat tracing 39 copies).
NOTE *an original editor of Preview, Patrick John MacAllister Anderson (1915–79) had issued two private books in his teens in England,* Poems *(1929) &* On This Side Nothing *(1932). In Canada during the 40s, he moved on in 1950, eventually adding the distinction of speechwriter to President Jimmy Carter, to his resumé* (1976). *The list of New Writers books rear projects* When We Are Young *by Raymond Souster as the next volume, followed by Miriam Waddington's* Green World *(which ultimately preceded). The press address is now 635 St Paul St West, Room 4, ten blocks southwest of their original location at 207 Craig St West #18 (now rue Saint-Antoine), both in Old Montreal & both demolished.*







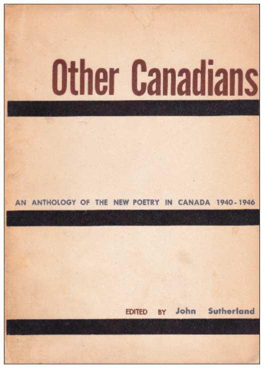
501 **GREEN WORLD | MIRIAM WADDINGTON | NEW WRITERS SERIES NO 3 FIRST STATEMENT MONTREAL 1945**
[40pp] last leaf blank; stitched in plain card covers in a printed jacket with text on flap; 244 × 172 × 4 mm.
COPYRIGHT PAGE *"First Statement books are edited by John Sutherland".*
NORTHERN REVIEW ANNOUNCEMENT "MANAGING EDITOR *John Sutherland* EDITORIAL BOARD | *F.R.Scott A.M.Klein Irving Layton Patrick Anderson A.J.M. | Smith R.G.Simpson Audrey Aikman Neufville Shaw* REGION- | AL EDITORS *P.K.Page Dorothy Livesay James Wreford | Ralph Gustafson".*
The author's first book, a collection of 25 poems issued late fall 1945 in an edition of 300 handprinted copies (WorldCat locating 28); jacket printed green, title-page printed grey. White jacket toned with three small marks rear; very good plus.
NOTE *includes an announcement rear for the newly-established Northern Review (or as it was provisionally known, Portage). In 1939, Winnipeg native Miriam Dworkin (1917–2004) married journalist Patrick Waddington (1912–73), son of the charismatic Francis John Frushard Waddington (1883–1951), playwright, author of* Canada & Other Poems *(1915) & self-styled Christian Science healer. They moved to Montreal where they were swept up in the swell of the inspired new scene, with Miriam drawn to its prime mover, John Sutherland (whom she'd first met in March 1943, during a visit from her home in Ottawa). She would subsequently edit a collection of his* Essays, Controversies and Poems *for the New Canadian Library (1972: McClelland & Stewart), the fortuitous byproduct of her exhaustive research on A.M.Klein. The title poem, 'Green World', was reissued in Montreal with colour prints by Tobie Steinhouse in a portfolio of 9 leaves (1977: Éditions de la Guilde Graphique); 520 × 250 mm.*

1946

502 **WHEN WE ARE YOUNG | RAYMOND SOUSTER | NEW WRITERS SERIES NO 4 FIRST STATEMENT MONTREAL**
[32pp] stitched in plain card covers in a letterpress jacket with upper flap printed; 235 × 170 × 4 mm.
COPYRIGHT PAGE *"First Statement books are edited by John Sutherland".*
NORTHERN REVIEW NOTE "MANAGING EDITOR *John Sutherland* EDITORIAL BOARD | *F.R.Scott A.M.Klein Irving Layton Patrick Anderson A.J.M. | Smith R.G.Simpson Audrey Aikman Neufville Shaw* REGION- | AL EDITORS *P.K.Page Dorothy Livesay James Wreford | Ralph Gustafson".*
The author's undated first separate book [WHITEMAN A2]*, a collection of 25 poems issued February 1946 in an edition of 300 handprinted copies (WorldCat locating 29); jacket printed red & black, title-page red. As new, save for light fading to spine.*
NOTE *while the Northern Review announcement in the preceding title has been altered slightly here, the section listing members of the editorial board remains typographically identical. The copy inscribed to Souster's mother is curiously dated 15 February 1948.*

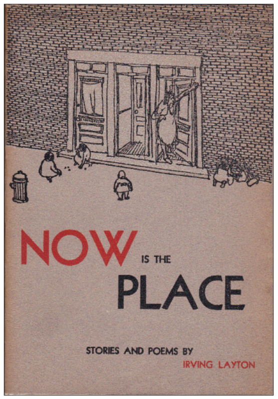
1947

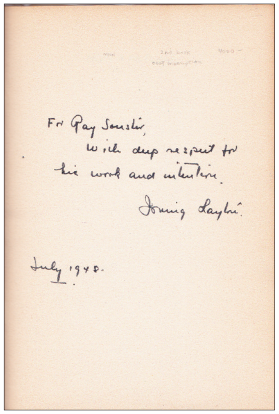
503 **Other Canadians** | AN ANTHOLOGY OF THE NEW POETRY IN CANADA 1940–1946 | EDITED BY **John Sutherland**
[116pp]: [ii], 114; sewn in nine gatherings bound with plain endleaves in letterpress card covers; 195 × 138 × 10 mm (*var,* 196 × 139 × 10 mm).
CONTRIBUTORS *Patrick Anderson, 9 poems (pp21–8); Margaret Avison, 2 poems (29/30); Louis Dudek, 9 poems (31–8); Denis Giblin, one poem (39); Guy Glover, 4 poems (40–3); Mark Edmund Gordon, one poem (44–6); Ronald Hambleton, 6 poems (47–53); Irving Layton, 8 poems (54–60); David Mullen, one poem (61); P.K. Page, 8 poems (62–71); James Reaney, two poems (72/3); Bruce Ruddick, 7 poems (74–81); Neufville Shaw, 3 poems (82–5); Kay Smith, 7 poems (86–93); Raymond Souster, 11 poems (94–101); John Sutherland, 6 poems (102–5); Miriam Waddington, 3 poems (106–8); James Wreford, 4 poems (109–12).*
Undated anthology of 92 poems by 18 poets with a 16pp Introduction, 'The Old and the New' by John Sutherland (pp5–20); silently ascribed the fifth number in the New Writers Series. Cover printed brown & black, spine brown. Likely issued in a presumed edition of 500 copies, ultimately late spring 1947. Covers toned with 2cm of wear at spine ends. Despite WorldCat locating 46 institutional copies, the book remains uncommonly scarce.
NOTE *"The book* [Other Canadians] *is now scheduled for about June 1st [John Sutherland to Ralph Gustafson, 3 May 1946,* The Letters of John Sutherland 1942–1956, *p39]." However editor Bruce Whiteman notes that the copy presented to Gustafson wasn't inscribed until 29 June 1947 due to a production delay (op cit, p45n). In fact there was a fire at the press four days after the letter to Gustafson, causing more than a delay.* "Other Canadians *was announced for December* [1946], *but will probably not appear till the beginning of January, as we are contemplating a change in the format [John Sutherland to Leo Kennedy, 1946, op cit, p45]."*


Other Canadians
AN ANTHOLOGY OF THE NEW POETRY IN CANADA 1940-1946
EDITED BY John Sutherland

1948

504 IRVING LAYTON | NOW IS THE PLACE | MONTREAL | FIRST STATEMENT PRESS | 1948
[68pp]: [x], 58; stitched in plain card covers in an illustrated jacket with printed upper flap; 226 × 155 × 7 mm.
COPYRIGHT PAGE *"Copyright, 1948 | by Irving Layton".*
PRESENTATION COPY *inscribed flyleaf in black ink, "For Ray Souster, | with deep respect for | his work and intention, | Irving Layton | July 1948."*
The author's second book, a collection of two stories & 27 poems (with uncredited cover art by Betty Sutherland); jacket printed red & black ("Price: $1.25" on flap). Completed April 1948 as the undisclosed sixth volume in the New Writers Series, in an edition of 300 copies (WorldCat tracing 33). Second state with the leaf containing the author's Foreword, excised [pp iii/iv]. A key association copy in fine condition.
NOTICE *is taken of two copies for sale online with inscriptions indicating a mid-April date of publication: Sophie Sigmund Loussco's (14 April 1948) & Burton Keirstead's (15 April 1948), Chairman of the Dept of Economics & Political Science at McGill.*

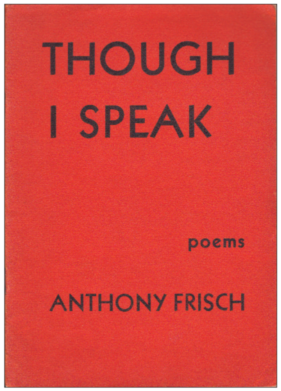




For Ray Souster,
with deep respect for
his work and intention.
Irving Layton.

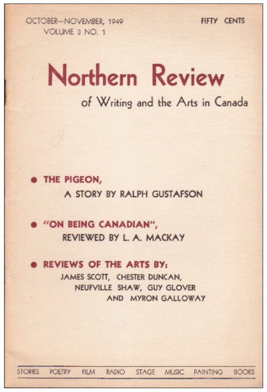
July 1948.

1949



THOUGH
I SPEAK
poems
ANTHONY FRISCH

505 **THOUGH | I SPEAK | poems | ANTHONY FRISCH**
32pp stitched in letterpress card covers; 231 × 164 mm pamphlet.
COPYRIGHT PAGE *"Poison Ivy Publishing Company | Copyright by Anthony Frisch, 1949".*
LOWER COVER *"Anthony Frisch, though a Canadian citizen, was born in Naples, Italy, of Austrian parents. | He was educated at Emmanuel College, Cambridge, and at McGill University where he was | awarded the 1944 Chester McNaughton Prize for Creative Writing. He served with the* RCAF *| upon graduation and now lives in Montreal. Although a biochemist by training he is now | engaged in business."*
The author's first book, a collection of 24 poems, produced by John Sutherland at the First Statement Press (without acknowledgement). Pencil annotations to four of the poems, else as new (WorldCat tracing 22 copies).



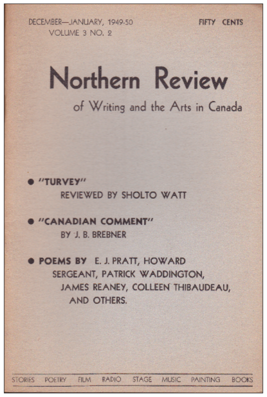
OCTOBER—NOVEMBER, 1949
VOLUME 3 NO. 1
FIFTY CENTS

Northern Review
of Writing and the Arts in Canada

- THE PIGEON,
A STORY BY RALPH GUSTAFSON
- "ON BEING CANADIAN",
REVIEWED BY L. A. MACKAY
- REVIEWS OF THE ARTS BY:
JAMES SCOTT, CHESTER DUNCAN,
NEUFVILLE SHAW, GUY GLOVER
AND MYRON GALLOWAY

STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

506 **OCTOBER–NOVEMBER, 1949 | VOLUME 3 NO 1 | Northern Review | of Writing and the Arts in Canada [from cover]**
56pp with 4pp on coated stock; stitched in letterpress card covers (50¢ on face); 230 × 155 × 5 mm.
MAST "NORTHERN REVIEW *is published every two months by the* FIRST STATEMENT | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Managing Editor: *John Sutherland;* | Editorial Board: *Audrey Aikman, R.G. Simpson, and John Harrison.* Representatives: | *Douglas Hall, 90 Summerhill Gdns, Toronto, Ontario; Roland Penner, 408Aikins St, Winnipeg, Manitoba* | *Colleen Thibaudeau, 3 Cluny Drive, Toronto, Ont (U of Toronto); Donald Clark, Halifax, Nova Scotia.* | *Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year.* | *Advertising rates available upon inquiry.* | Business Committee: *Jean Robertson, A.E. Farebrother, John Sutherland and Howard Gamble".*
Issue 13 of 40, one of the last still printed by John Sutherland (21 February 1919 – 1 September 1956), though published from their new address.
NOTE *"John Sutherland, in private life, as a man, as a brother, husband, friend, was a kind, warm-hearted, rather shy, soft-spoken person. In appearance he might have been taken for a timid accountant. As a member of the literary world he made quite a different impression. Not an accountant in any sense, his bookkeeping was hopeless, he never made any money, his accounts were never in order and his files were in a perpetual state of confusion. His soft-spoken mild manner was disarming and left one unprepared for the frequently caustic import of his remarks. When you had blinked and taken a second look you discovered that the set of his jaw was stubborn and his eyes mocking. What could be taken for a blush of shyness was more often the flush of anger. He was hot-headed and quick-tempered. He lived to argue and he gave no quarter. He had an astonishing range of profanity; he loved beer and cigars and could be quite a wild man at a party [Wynne Francis, 'Montreal Poets of the Forties' in Canadian Literature 14, autumn 1962, pp30/1]."*



DECEMBER—JANUARY, 1949-50
VOLUME 3 NO. 2
FIFTY CENTS

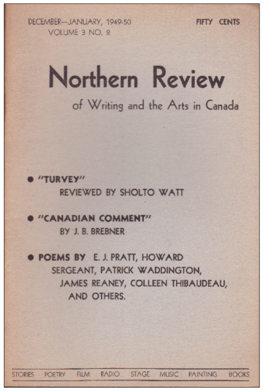
Northern Review
of Writing and the Arts in Canada

- "TURVEY"
REVIEWED BY SHOLTO WATT
- "CANADIAN COMMENT"
BY J. B. BREBNER
- POEMS BY E. J. PRATT, HOWARD
SERGEANT, PATRICK WADDINGTON,
JAMES REANEY, COLLEEN THIBAUDEAU,
AND OTHERS.

STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

507 **DECEMBER–JANUARY, 1949–50 | VOLUME 3 NO 2 | Northern Review | of Writing and the Arts in Canada [from cover]**
[52pp, 4 plate leaves]: foliated [1]–26, 27 (coated stock with verso blank), 28 (coated stock with recto blank), 29 (coated stock with verso blank), 30 (coated stock with recto blank), 31–[56]; stitched in letterpress card covers (50¢ on face); 230 × 155 × 5 mm.

MAST "NORTHERN REVIEW *is published every two months by the* FIRST STATEMENT | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Managing Editor: *John Sutherland;* | Editorial Board: *Audrey Aikman, R.G. Simpson, and John Harrison.* Representatives: | *Douglas Hall, 90 Summerhill Gdns, Toronto, Ontario; Roland Penner, 408Aikins St, Winnipeg, Manitoba* | *Colleen Thibaudeau, 3 Cluny Drive, Toronto, Ont (U of Toronto); Donald Clark, Halifax, Nova Scotia.* | *Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year.* | *Advertising rates available upon inquiry.* | Business Committee: *Jean Robertson, A.E. Farebrother, John Sutherland and Howard Gamble".*
Issue 14 of 40, one of the last yet printed by John Sutherland.
NOTE *Eldon Grier's piece on Jacques de Tonnancour (pp27–31) includes two plates (pp28/9) which apparently couldn't be printed on the reverse side of the coated text leaves, requiring their inclusion on a separate conjugate.*



DECEMBER—JANUARY, 1949-50
VOLUME 3 NO. 2
FIFTY CENTS

Northern Review
of Writing and the Arts in Canada

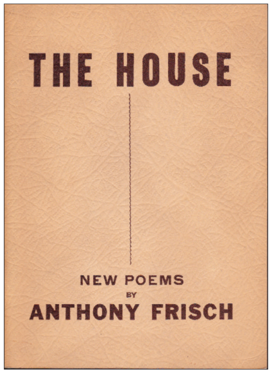
- "TURVEY"
  REVIEWED BY SHOLTO WATT
- "CANADIAN COMMENT"
  BY J. B. BREBNER
- POEMS BY E. J. PRATT, HOWARD SERGEANT, PATRICK WADDINGTON, JAMES REANEY, COLLEEN THIBAUDEAU, AND OTHERS.

STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

1950

508 THE HOUSE | NEW POEMS | BY | ANTHONY FRISCH

[36pp]: [ii], 34; stitched in letterpress card covers; 226 × 164 mm pamphlet.
COPYRIGHT PAGE *"Ivy Publishing Company | PO Box 1 | Hull, Que – Canada | Copyright 1950 | Printed in Canada".*
ACKNOWLEDGEMENTS *"Adelaide Donald and Thomas Mann, without whose | encouragement I probably would have given up | writing verse long ago and in disgust. | Pierre Trudeau for his scrubbing the French poems. | My father for choosing another set of 30 out of 300 | with apologies."*
His second collection, 32 poems (with one in German & two in French); produced by John Sutherland at the First Statement Press. Ex-libris the Hermann Bœschenstein Bibliothek at the University of Toronto where Bœschenstein taught German from 1932. His enlistment to supply reading material for German prisoners-of-war in Canada (1943–7) brought him into contact with publishers, providing a basis for the library. A scarce & highly significant imprint considering Trudeau's involvement (WorldCat tracing 21 copies).

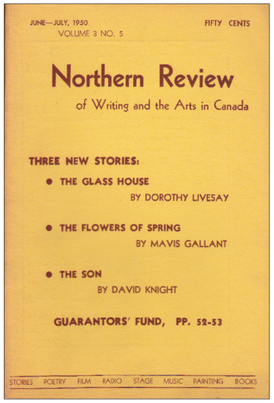


THE HOUSE

NEW POEMS
BY
ANTHONY FRISCH

509 JUNE–JULY, 1950 | VOLUME 3 NO 5 | Northern Review | of Writing and the Arts in Canada [from cover]

56pp with 4pp on coated stock; stitched in letterpress card covers (50¢ on face); 229 × 155 × 4 mm.
MAST "NORTHERN REVIEW *is published every two months by the* FIRST STATEMENT | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Managing Editor: *John Sutherland;* | Editorial Board: *Audrey Aikman, and R.G. Simpson,* [sic] Representatives: *Fred Manson,* | *283 Springdale Blvd, Toronto, Ontario; Colleen Thibaudeau, 70 Grenville, Toronto, Ont.* | *Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year.* | *Advertising rates available upon inquiry.* | Business Committee: *Jean Robertson, A.E. Farebrother, John Sutherland and Howard Gamble".*
Issue 17 of 40, one of the last yet printed by John Sutherland.



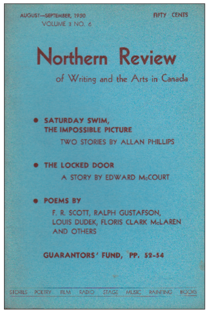
JUNE—JULY, 1950
VOLUME 3 NO. 5
FIFTY CENTS

Northern Review
of Writing and the Arts in Canada

THREE NEW STORIES:
- THE GLASS HOUSE
  BY DOROTHY LIVESAY
- THE FLOWERS OF SPRING
  BY MAVIS GALLANT
- THE SON
  BY DAVID KNIGHT

GUARANTORS' FUND, PP. 52-53

STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS


AUGUST—SEPTEMBER, 1950
VOLUME 3 NO. 6
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
- SATURDAY SWIM, THE IMPOSSIBLE PICTURE
  TWO STORIES BY ALLAN PHILLIPS
- THE LOCKED DOOR
  A STORY BY EDWARD McCOURT
- POEMS BY
  F. R. SCOTT, RALPH GUSTAFSON, LOUIS DUDEK, FLORIS CLARK McLAREN AND OTHERS

GUARANTORS' FUND, PP. 52-54
STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

510 **AUGUST–SEPTEMBER, 1950 | VOLUME 3 NO 6 | Northern Review | of Writing and the Arts in Canada [from cover]**
56pp with 4pp on coated stock; stitched in letterpress card covers (50¢ on face); 231 × 153 × 4 mm.
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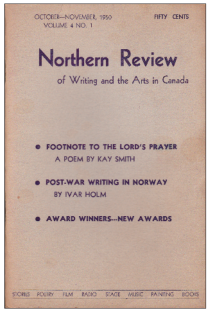
Issue 18 of 40, the last one printed by John Sutherland.


OCTOBER—NOVEMBER, 1950
VOLUME 4 NO. 1
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
- FOOTNOTE TO THE LORD'S PRAYER
  A POEM BY KAY SMITH
- POST-WAR WRITING IN NORWAY
  BY IVAR HOLM
- AWARD WINNERS—NEW AWARDS

STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

511 **OCTOBER–NOVEMBER, 1950 | VOLUME 4 NO 1 | Northern Review | of Writing and the Arts in Canada [from cover]**
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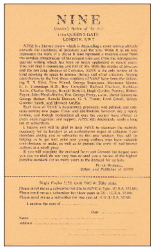
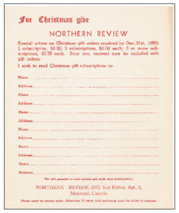
Issue 20 of 40, the first with Mordecai Richler on board. This copy enclosing three inclusions (two printed for the press & a third from Peter Russell in London).


NINE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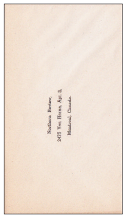

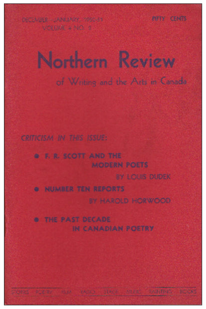
DECEMBER—JANUARY, 1950-51
VOLUME 4 NO. 2
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
CRITICISM IN THIS ISSUE:
- F. R. SCOTT AND THE MODERN POETS
  BY LOUIS DUDEK
- NUMBER TEN REPORTS
  BY HAROLD HORWOOD
- THE PAST DECADE IN CANADIAN POETRY

STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

512 **DECEMBER–JANUARY, 1950–51 | VOLUME 4 NO 2 | Northern Review | of Writing and the Arts in Canada [from cover]**
56pp (last two leaves ads); stitched in letterpress card covers (50¢ on face); 232 × 153 × 4 mm.
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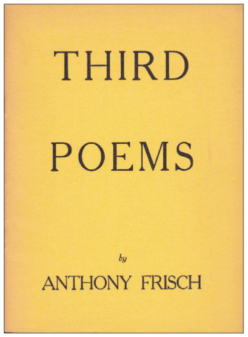
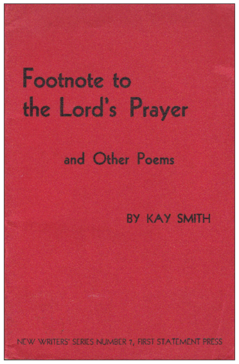
Issue 21 of 40, the second with Mordecai Richler on board. This copy enclosing two inclusions (a subscription renewal form & a printed envelope addressed to Northern Review).

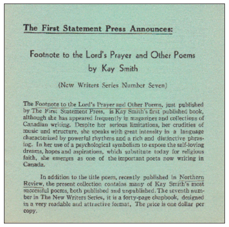
1951

513 **THIRD | POEMS | *by* | ANTHONY FRISCH**
[32pp]: [ii], 30; stitched in letterpress card covers; 228 × 166 mm pamphlet.
COPYRIGHT PAGE *"Ivy Publishing Company | PO Box 225 | Hull, Quebec – Canada | (Copyright 1951) | Printed in Canada."*
CORRECTIONS *the word "How" added at the front of the last line in 'They Put Old Cars' (p12); the word "there" substituted for the word "and" in the penultimate line of 'Poppy Day' (p18) – both in pencil.*
The author's third collection, 25 poems (two in German); prepared by John Sutherland at the First Statement Press & printed by Réal Lucas in Vaudreuil. Ex-libris the Hermann Bœschenstein Bibliothek at the University of Toronto. Yellow covers a bit toned else fine (WorldCat tracing 14 copies).



514 **Footnote to | the Lord's Prayer | and Other Poems | BY KAY SMITH | NEW WRITERS' SERIES NUMBER 7, FIRST STATEMENT PRESS**
36pp stitched in letterpress card covers; 234 × 153 mm pamphlet.
COPYRIGHT PAGE *"Copyright, 1951, by Kay Smith".*
ENCLOSURE *"The First Statement Press Announces: Footnote to the Lord's Prayer and Other Poems | by Kay Smith | (New Writers Series Number Seven)".*
First book of Clara Kathleen Smith (1911–2004), printed by Réal Lucas in Vaudreuil in an edition of 300 copies (WorldCat tracing 24). Enclosing a copy of the press announcement with order form verso, printed letterpress on light-weight pale green stock; 139 × 140 mm. About a fine copy; very scarce with prospectus.
NOTE *the press address is now 2475 Van Horne, Montreal (the Sutherlands' new place as of 1949, apartment 5). Layton's first book is missing from the list of available New Writers titles, with Patrick Anderson's now ascribed the first number in the series. All but* Other Canadians *($1.75) &* Now Is the Place *($1.25) are priced $1.00. In 1950 John Sutherland sold the press he'd printed on through the 40s (9 April 1943 – 4 September 1950), resorting to the services of Réal Lucas in Vaudreuil for all but the last few issues of Northern Review (printed in England at Villiers). "My printer is anxious to secure payment for the Pratt issue as soon as possible: it seems he has a chance to buy an automatic press at a very low price, but isn't able to raise the necessary funds without calling in his invoices.…Believe it or not, he has been doing all his magazine printing [since September 1950] on a hand-fed 10×15 platen press [John Sutherland to Macmillan of Canada president John Gray, 19 May 1952,* The Letters of John Sutherland 1942–1956, *1992: ECW press, p249]."*





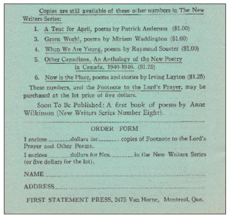
The First Statement Press Announces:

Footnote to the Lord's Prayer and Other Poems
by Kay Smith

(New Writers Series Number Seven)

The Footnote to the Lord's Prayer and Other Poems, just published by The First Statement Press, is Kay Smith's first published book, although she has appeared frequently in magazines and collections of Canadian writing. Despite her serious limitations, her crudities of music and structure, she speaks with great intensity in a language characterized by powerful rhythms and a rich and distinctive phrasing. In her use of a psychological symbolism to expose the self-loving dreams, hopes and aspirations, which substitute today for religious faith, she emerges as one of the important poets now writing in Canada.

In addition to the title poem, recently published in Northern Review, the present collection contains many of Kay Smith's most successful poems, both published and unpublished. The seventh number in The New Writers Series, it is a forty-page chapbook, designed in a very readable and attractive format. The price is one dollar per copy.



Copies are still available of these other numbers in The New Writers Series:

1. A Tent for April, poems by Patrick Anderson ($1.00)
3. Green World, poems by Miriam Waddington ($1.00)
4. When We Are Young, poems by Raymond Souster ($1.00)
5. Other Canadians, An Anthology of the New Poetry in Canada, 1940-1946. ($1.75)
6. Now is the Place, poems and stories by Irving Layton ($1.25)

These numbers, and the Footnote to the Lord's Prayer, may be purchased at the lot price of five dollars.

Soon To Be Published: A first book of poems by Anne Wilkinson (New Writers Series Number Eight).

ORDER FORM

I enclose........dollars for........copies of Footnote to the Lord's Prayer and Other Poems.

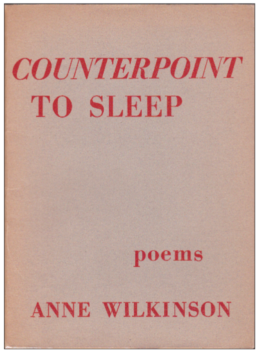
I enclose........dollars for Nos.........in the New Writers Series (or five dollars for the lot).

NAME..

ADDRESS.......................................

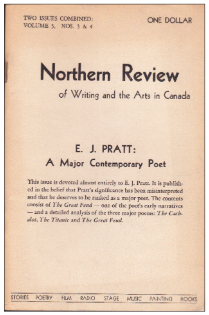
FIRST STATEMENT PRESS, 2475 Van Horne, Montreal, Que.

515 **Counterpoint | to Sleep | poems | ANNE WILKINSON | NEW WRITERS' SERIES NUMBER 8, FIRST STATEMENT PRESS**
36pp stitched in plain card covers in a letterpress jacket with upper flap printed; 231 × 170 × 4 mm.
COPYRIGHT PAGE *"Copyright, 1951, by Anne Wilkinson".*
The author's first book, printed in an edition of 300 copies by Réal Lucas in Vaudreuil, April 1951; jacket printed red. A lovely copy of the last book in the series; elusive thus (WorldCat tracing 30 copies).

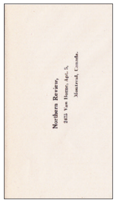

COUNTERPOINT
TO SLEEP
poems
ANNE WILKINSON

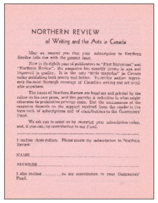
NOTE *Anne Cochran Gibbons (1910–61), who married Dr Fred Wilkinson (1932–54), was the granddaughter of Dr William Osler's brother Edmund Boyd Osler. While she fails to note the publication date of the book in her journal, she attended a party at John Sutherland's (11 April 1951), followed by an entry a few pages further on about Earle Birney's radio review of her book (15 July), "I was stunned at the pleasant things he had to say about* [Counterpoint to Sleep]*"—*The Tightrope Walker: Autobiographical Writings of Anne Wilkinson *Edited by Joan Coldwell, 1992: University of Toronto Press, pp86 & 93.*

1952


TWO ISSUES COMBINED:
VOLUME 5, NOS. 3 & 4
ONE DOLLAR
Northern Review
of Writing and the Arts in Canada
E. J. PRATT:
A Major Contemporary Poet
STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

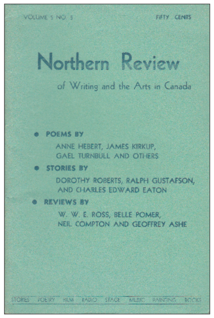
516 **TWO ISSUES COMBINED | VOLUME 5, NOS 3 & 4 | Northern Review | of Writing and the Arts in Canada | E.J. PRATT: | A Major Contemporary Poet [from cover]**
84pp, 2 plate leaves (last 5pp ads); stitched in letterpress card covers ($1.00 on face); 234 × 155 × 7 mm.
MAST "NORTHERN REVIEW *is published every two months by the* FIRST STATEMENT | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Managing Editor: *John Sutherland;* | Associate Editor: *Audrey Aikman* | *Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year.* | *Advertising rates available upon inquiry.* | *Continuing* The Canadian Review of Music and Art, | *Preview and First Statement."*
The double issue dated February through May 1952. This copy enclosing two inclusions (a subscription renewal form & a different printed envelope addressed to Northern Review).


Northern Review,
2475 Van Horne, Apt. 5,
Montreal, Canada.


NORTHERN REVIEW
of Writing and the Arts in Canada

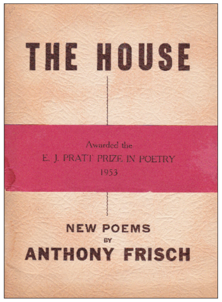
517 **VOLUME 5 NO 5 | Northern Review | of Writing and the Arts in Canada [from cover]**
52pp (last two leaves ads); stitched in letterpress card covers (50¢ on face); 231 × 154 × 4 mm.
MAST "NORTHERN REVIEW *is published every two months by the* FIRST STATEMENT | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Managing Editor: *John Sutherland;* | ssociate [*sic*] Editor: *Audrey Aikman* | *Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year.* | *Advertising rates available upon inquiry.* | *Continuing* The Canadian Review of Music and Art, | *Preview and First Statement."*
Issue 29 of 40.

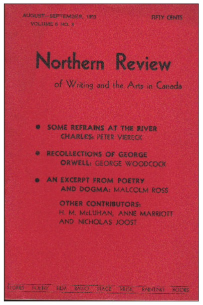
1953


VOLUME 5 NO. 5
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
POEMS BY
ANNE HEBERT, JAMES KIRKUP,
GAEL TURNBULL AND OTHERS
STORIES BY
DOROTHY ROBERTS, RALPH GUSTAFSON,
AND CHARLES EDWARD EATON
REVIEWS BY
W. W. E. ROSS, BELLE POMER,
NEIL COMPTON AND GEOFFREY ASHE
STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

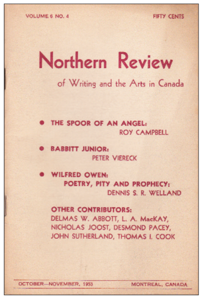
518 **THE HOUSE | NEW POEMS | BY | ANTHONY FRISCH**
[36pp]: [ii], 34; stitched in letterpress card covers; 226 × 164 mm pamphlet.
COPYRIGHT PAGE *"Ivy Publishing Company | PO Box 1 | Hull, Que – Canada | Copyright 1950 | Printed in Canada".*
BAND *"Awarded the | E.J. Pratt Prize in Poetry | 1953".*
ACKNOWLEDGEMENTS *"Adelaide Donald and Thomas Mann, without whose | encouragement I probably would have given up | writing verse long ago and in disgust. | Pierre Trudeau for his scrubbing the French poems. | My father for choosing another set of 30 out of 300 | with apologies."*
Second state of the poet's second collection, 32 poems (with one in German & two in French). This copy includes a printed wraparound band with flaps glued inside the covers (now separated along the upper fore-edge). Originally produced by John Sutherland at the First Statement Press in 1950. Covers toned else near fine.

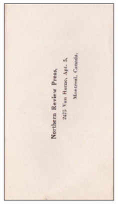
519 **AUGUST–SEPTEMBER 1953 | VOLUME 6 NO 3 | Northern Review | of Writing and the Arts in Canada [from cover]**
52pp (last two leaves ads); stitched in letterpress card covers (50¢ on face); 231 × 154 × 4 mm.
MAST "NORTHERN REVIEW *is published every two months by the* NORTHERN REVIEW | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Editor: *John Sutherland;* Consulting | Editors: *Audrey Aikman and A.E. Farebrother.* Representatives: *B. De Bœr, PO Box 761, Hoboken, | NJ, USA. Barbara Robertson, 134 Humbercrest Blvd, Toronto, Ont, Mrs Doreen Taylor, Carring- | ton Cottage, Leigh Road, Leigh, Lancs, England. | Payment is made on publication for poems, stories and articles of 2500 words or over. | Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year. | Advertising rates available upon inquiry. | Continuing The Canadian Review of Music and Art, | Preview and First Statement."*
Issue 33 of 40.


THE HOUSE
Awarded the
E. J. PRATT PRIZE IN POETRY
1953
NEW POEMS
BY
ANTHONY FRISCH


AUGUST—SEPTEMBER, 1953
VOLUME 6 NO. 3
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
SOME REFRAINS AT THE RIVER CHARLES: PETER VIERECK
RECOLLECTIONS OF GEORGE ORWELL: GEORGE WOODCOCK
AN EXCERPT FROM POETRY AND DOGMA: MALCOLM ROSS
OTHER CONTRIBUTORS: H. M. McLUHAN, ANNE MARRIOTT AND NICHOLAS JOOST
STORIES POETRY FILM RADIO STAGE MUSIC PAINTING BOOKS

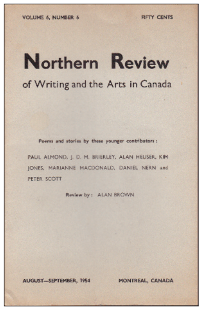
520 **VOLUME 6 NO 4 | Northern Review | of Writing and the Arts in Canada | OCTOBER–NOVEMBER, 1953 MONTREAL, CANADA [from cover]**
52pp (last two leaves ads); stitched in letterpress card covers (50¢ on face); 230 × 154 × 4 mm.
MAST "NORTHERN REVIEW *is published every two months by the* NORTHERN REVIEW | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Editor: *John Sutherland;* Consulting | Editors: *Audrey Aikman and A.E. Farebrother.* Representatives: *B. De Bœr, PO Box 761, Hoboken, | NJ, USA. Barbara Robertson, 134 Humbercrest Blvd, Toronto, Ont, Mrs Doreen Taylor, Carring- | ton Cottage, Leigh Road, Leigh, Lancs, England. Authorized as 2nd class mail. Post Office Depart- | ment, Ottawa. | Payment is made on publication for poems, stories and articles of 2500 words or over. | Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year. | Advertising rates available upon inquiry. | Continuing The Canadian Review of Music and Art, Preview and | First Statement."*
Issue 34 of 40, with printed envelope enclosed (addressed to Northern Review Press).


VOLUME 6 NO. 4
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
THE SPOOR OF AN ANGEL: ROY CAMPBELL
RABBITT JUNIOR: PETER VIERECK
WILFRED OWEN: POETRY, PITY AND PROPHECY: DENNIS S. R. WELLAND
OTHER CONTRIBUTORS: DELMAS W. ABBOTT, L. A. MacKAY, NICHOLAS JOOST, DESMOND PACEY, JOHN SUTHERLAND, THOMAS L. COOK
OCTOBER—NOVEMBER, 1953
MONTREAL, CANADA

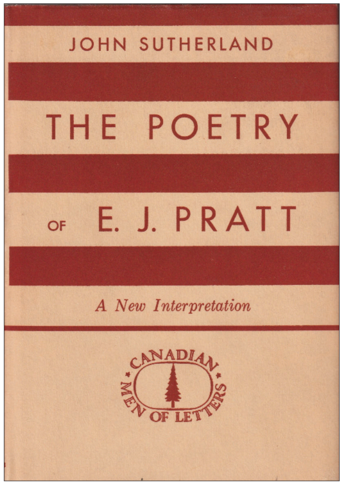

Northern Review Press,
2475 Van Horne, Apt. 5,
Montreal, Canada.

1954

521 **VOLUME 6, NUMBER 6 | Northern Review | of Writing and the Arts in Canada | AUGUST–SEPTEMBER, 1954 MONTREAL, CANADA [from cover]**
52pp stitched in letterpress card covers (50¢ on face); 236 × 153 × 4 mm.
MAST "NORTHERN REVIEW *is published every two months by the* NORTHERN REVIEW | PRESS *at 2475 Van Horne, Apt 5, Montreal, Que.* Editor: *John Sutherland;* Consulting | Editors: *Audrey Aikman and A.E. Farebrother.* Representatives: *B. De Bœr, PO Box 761, | Hoboken, NJ, USA. Barbara Robertson, 134 Humbercrest Blvd, Toronto, Ont, Mrs | Doreen Taylor, Carrington Cottage, Leigh Road, Leigh, Lancs, England. Authorized as 2nd | class mail, Post Office Department, Ottawa. | Payment is made on publication for poems, stories and articles of 2500 words or over. | Manuscripts must be accompanied by return postage. Subscriptions $3.00 per year. | Advertising rates available upon inquiry. | Continuing The Canadian Review of Music and Art, Preview | and First Statement. | Printed at the press of Villiers Publications | Holloway, London, England"*
Issue 35 of 40.

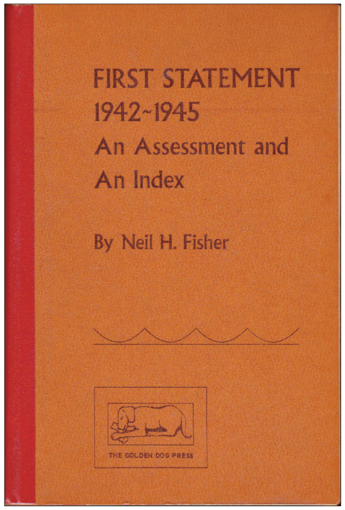

VOLUME 6, NUMBER 6
FIFTY CENTS
Northern Review
of Writing and the Arts in Canada
Poems and stories by these younger contributors:
PAUL ALMOND, J. D. M. BRIERLEY, ALAN HEUSER, KIM JONES, MARIANNE MACDONALD, DANIEL NERN and PETER SCOTT
Review by: ALAN BROWN
AUGUST—SEPTEMBER, 1954
MONTREAL, CANADA

1955



522 **THE POETRY | *of* E.J.PRATT | *A New Interpretation* | JOHN SUTHERLAND | *Toronto • The Ryerson Press***
[120pp]: [x], 110; sewn in four gatherings bound with plain endleaves in rust linen printed wine along spine, in a printed jacket; 201 × 143 × 15 mm.
COPYRIGHT PAGE *"Copyright, Canada, 1956, by | The Ryerson Press, Toronto | … | Published August 10, 1956 | Printed and bound in Canada | by The Ryerson Press, Toronto".*
REVIEW COPY *signed in pencil on pastedown, "M.T. Wilson"; ex-libris Milton Wilson, without further marks. The author's only commercial monograph, issued in the Canadian Men of Letters series in an overly-ambitious edition. As new, save for a small patch of rubbing at upper tip rear (WorldCat tracing 76 copies).*
NOTE *having initially received a copy of the manuscript in the summer of 1955, Pratt recommended submitting it to Macmillan rather than Ryerson (who failed to exhaust the Canadian issue of an earlier book on Pratt). "I had a chat with [Lorne] Pierce recently. He is a grand fellow, willing to take a gamble but his superiors have the last word and the commercial element is strong with them. Pierce admires your work in the N[orthern] R[eview]. It is a strong corrective to the awful stuff that is being poured out by the C.I.V. [Civ/n]. I have never met Layton but is he as bad as his writing [Pratt to Sutherland, 29 September 1955]?" Pratt's brother, Calvert, advanced an order for 100 copies, to deposit in Newfoundland libraries & present as gifts. "Viola (my wife) said that this critique is the only thing she has come across in Canada where the sub-conscious areas are explored to render up valid meanings. That is true." Sadly, Sutherland died in Toronto on 1 September 1956, three weeks after the date of publication (having however sent the first copy to Pratt – his effusive rejoinder dated 13 August).*

1974



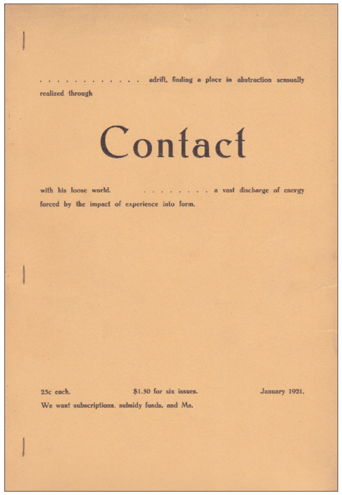
523 **FIRST STATEMENT 1942–1945 | An Assessment and An Index | By | Neil H. Fisher | THE GOLDEN DOG PRESS**
[116pp]: foliated [i], [i]–[v], [1]–25, [i], [26]–38, [i], 39–106, [ii]; originally side-stapled in three gatherings, here bound with plain endleaves in laminated printed boards; 229 × 153 × 12 mm.
COPYRIGHT PAGE *"© 1974 Neil Fisher and The Golden Dog Press. | OTTAWA – 1974 | ISBN 0-919614-08-6". Includes 'The Great Circle: Why George Edits a Magazine' by John Sutherland (pp26–38) with introductory note: "This sketch is essentially the first nine pages of an unfinished and unpublished typescript found in the Sutherland papers at Sir George Williams. This portion seemed to be in a nearly-finished state and it is most relevant to my thesis. It is printed here with the kind permission of Audrey Sutherland." Produced in an evidently small edition (WorldCat locating 37 copies). As new.*
NOTE *apparently rebound thus by the publisher for institutions; this copy bears a single number stamp on the terminal blank (511274) yet without library stamps, marks or attachments. Ex-libris, Nelson Ball with nine pencil annotations to a single page (96).*

SECTION K: THE ORIGINAL CONTACT PRESS

1911–20

The modernist little magazine movement preceding Contact sought emancipation from authority & tradition, a rising tide of restive independence vividly precised by Max Forrester Eastman in his first editorial for The Masses: "A Free Magazine – This magazine is owned and published cooperatively by its editors. It has no dividends to pay, and nobody is trying to make money out of it. A revolutionary and not a reform magazine; a magazine with a sense of humour and no respect for the respectable; frank; arrogant; impertinent; searching for true causes; a magazine directed against rigidity and dogma wherever it is found; printing what is too naked or true for a money-making press; a magazine whose final policy is to do as it pleases and conciliate nobody, not even its readers. – There is a field for this publication in America. Help us to find it [The Masses 4:5, February 1913, p2]." Though primarily a socialist magazine, The Masses also printed poetry, its editor's first two books being a study, & a collection of his own work: Enjoyment of Poetry *(1913: Charles Scribner's Sons); &* Child of the Amazons & Other Poems *(1913: Mitchell Kennerly). His third book,* Journalism Versus Art *(1916: Alfred A. Knopf), includes the chapter, 'Lazy Verse' which opens, "Journalism is the unique literary achievement of this age. And journalism has brought some benefit to the literary tradition. It has elevated lucidity and human interest to the high place of esteem where in a democractic society they belong. It has made the laborious task of imitating library echoes, in order to get into the Atlantic Monthly, unnecessary. It has rendered book-fed and literarious writers as obscure as they are tiresome. But journalism is not literature; it is business. And with some accidental exceptions the tendency of journalism to insert itself into the place of literature is a disaster to the art of writing [p89]." Forced into extinction under criminal charges based on the Espionage Act of 1917, The Masses was unceremoniously interred after 79 inflammatory issues had stoked the embers of social & literary dissent for generations to come. The following list was initially compiled as an Appendix to* 10FOUR *(1991: Letters, list 91), 'Modernist American Independent Little Mags 1920–1940':*

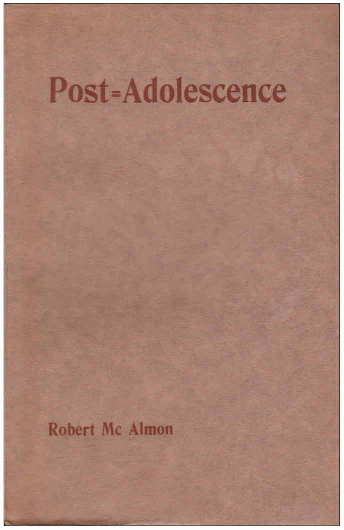
The Masses (January 1911 – November/December 1917) Piet Vlag/Max Eastman
Maintenant (1912–4) Fabian Lloyd aka Arthur Cravan
Poetry (August 1912–) Harriet Monroe/Alice Corbin
The Glebe (1913/4) Alfred Kreymborg
The New Freewoman (1913) Dora Marsden/Harriet Weaver
The Egoist (1914–9) Dora Marsden/Harriet Weaver
Blast (1914/5) Wyndham Lewis/Ezra Pound
The Little Review (1914–29) Margaret Anderson/Jane Heap
Others (1915–18) Alfred Kreymborg
Bruno's Weekly (1915/6) Guido Bruno [evolving into five other littles lasting to 1922]
Rogue (1915/6) Allan & Louise Norton
The Midland (1915–33) John Frederick
The Minaret (1915–7; 1923–6) Herbert Bruncken
The Chimæra (1916) William Rose Benet
The Pagan (1916–22) Joseph Kling


. . . . adrift, finding a place in abstraction sensually realized through

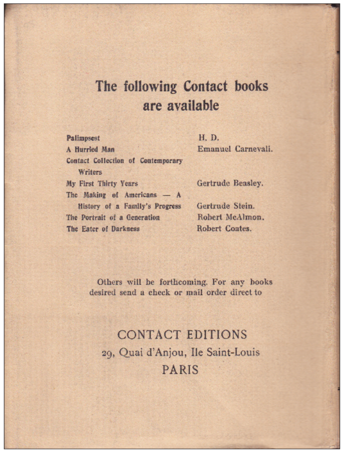
Contact

with his loose world. . . . . a vast discharge of energy forced by the impact of experience into form.

25c each. $1.50 for six issues. January 1921.
We want subscriptions, subsidy funds, and Ms.


Post-Adolescence

Robert Mc Almon



The following Contact books
are available

Palimpsest	H. D.
A Hurried Man	Emanuel Carnevali.
Contact Collection of Contemporary Writers	
My First Thirty Years	Gertrude Beasley.
The Making of Americans — A History of a Family's Progress	Gertrude Stein.
The Portrait of a Generation	Robert McAlmon.
The Eater of Darkness	Robert Coates.

Others will be forthcoming. For any books desired send a check or mail order direct to

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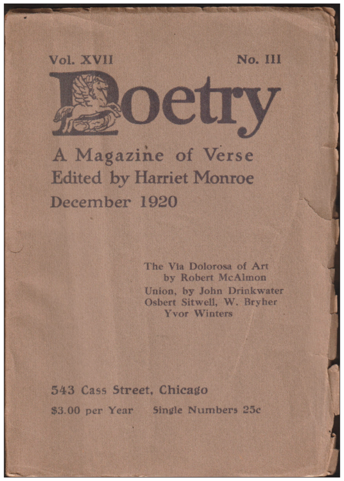
29, Quai d'Anjou, Ile Saint-Louis
PARIS

The Soil (1916/7) Robert Coady/Enrique Cross
The Blind Man (1917) Marcel Duchamp/Henri Roche [replaced, on one roll of dice against Francis Picabia, by]
Rongwrong (1917) Marcel Duchamp
391 (1917–24) Francis Picabia [styled on Alfred Stieglitz's avant garde, essentially visual art, mag]
291 (1915/6) Alfred Stieglitz
The Quill (1917–29) various editors
Slate/A Magazine for Teachers Who Are Not Dead/and for Their Friends (1917) Jess Perlman
The Free Spirit (1919–21) Rose Freeman
The Modernist (1919–) James Fawcett
Playboy (1919–24) Egmont Arens
S4N (1919–25) Norman Fitts
The Dial (1920–9) Scofield Thayer
Contact (1920–3; 1932) Robert McAlmon/William Carlos Williams

1920



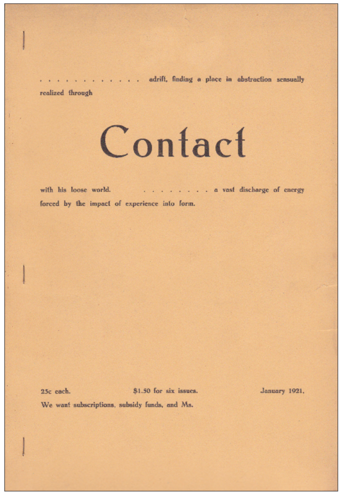
Vol. XVII No. III
Poetry
A Magazine of Verse
Edited by Harriet Monroe
December 1920

The Via Dolorosa of Art
by Robert McAlmon
Union, by John Drinkwater
Osbert Sitwell, W. Bryher
Yvor Winters

543 Cass Street, Chicago
$3.00 per Year Single Numbers 25c

524 **Vol XVII No III | Poetry | A Magazine of Verse | Edited by Harriet Monroe | December 1920 | The Via Dolorosa of Art | by Robert McAlmon | Union, by John Drinkwater | Osbert Sitwell, W. Bryher | Yvor Winters | 543 Cass Street, Chicago | $3.00 per Year Single Numbers 25¢ [cover]**
[64pp] foliated [ii], 117–174, [iv] last two leaves ads; sewn in four gatherings glued in printed paper covers with yapp edges; 205 × 145 × 5 mm.
COPYRIGHT PAGE *"Published annually at 543 Cass St, Chicago, Ill | Copyright 1920, by Harriet Monroe. All rights reserved."*
CONTRIBUTORS *Richard Aldington, Maxwell Bodenheim, W. Bryher, Nelson Antrim Crawford, John Drinkwater, David Greenhood, Alice Corbin Henderson, Robert McAlmon, Harriet Monroe, Bernard Raymund, Katharine Riggs, Osbert Sitwell & Yvor Winters.*
COLOPHON *"Harriet Monroe | Editor | Alice Corbin Henderson | Marion Strobel | Associate Editors | Henry B. Fuller | Eunice Tietjens | Advisory Committee | Richard Aldington | London Correspondent | Mila Straub | Business Manager".*
The 99th issue of Harriet Monroe's pioneering poetry magazine, including Robert McAlmon's sixth appearance in print, a long poem, 'The Via Dolorosa of Art' in three sections (pp117–29); alongside a poem in three parts by his future bride, Winifred Bryher, 'Hellenics' (pp136/7). A very good copy with light wear to yapp edges.
NOTE *the notes on contributors refer to Bryher as having recently "crossed the ocean in September" with "H.D. (Mrs Richard Aldington)", to "spend the winter in Santa Barbara"; & "Mr Robert McAlmon, whose æronautical poems we printed in [March] 1919 [Poetry 13:6], was born in Kansas in 1896. After demobilization from the AEF, he lived for a time in Los Angeles, and since last spring has been a resident of New York [p172]." The six flying poems referred to, comprising five pages, represent not only his first appearance in print, but his second & third as well, as one of them, 'Æro-Laughter', was reprinted in two further organs (The Literary Digest, 5 April 1919; &*

The Independent, 26 April 1919). The present issue, in other words, constitutes his most extensive publication to date (13pp), while presaging in company with Bryher's contribution, the union largely responsible for the flight of the modern movement. The issue appeared shortly before the first issue of Contact (also dated December 1920), identified by McAlmon's bibliographer Robert Knoll, however, as having preceded Poetry 17:3. Two months later – on Valentine's Day 1921 – Robert Menzies McAlmon (9 March 1895 – 2 February 1956) would hastily marry Annie Winifred Ellerman (2 September 1894 – 28 January 1983) in New York before departing for London. This was also the year that Hugh Selwyn Mauberley *by Ezra Pound was published (June 1920: Ovid Press), a primer on speaking in tongues (& his greatest poem to date). "It may briefly be said that there has been a muddle about 'impersonality'. Mr Eliot's impersonality is Augustinian; a dispassionate contemplation of the self which permits without romantic impurities a poetic corpus of metamorphosed personæ. Pound's impersonality is Flaubertian: an effacement of the personal accidents of the perceiving medium in the interests of accurate registration of* mœurs contemporaines. *As we have said, the adoption of various personæ is for such an artist merely a means to ultimate depersonalization, ancillary and not substantial to his major work. J. Alfred Prufrock is not Mr Eliot, but he speaks with Mr Eliot's voice and bears intricate analogical relations with the later Eliot persona who is the speaker of* Four Quartets. *Hugh Selwyn Mauberley, on the other hand, does not speak with Mr Pound's voice, and is more antithetically than intimately related to the poet of the* Cantos. *It would be misleading to say that he is a portion of Mr Pound's self whom Mr Pound is externalizing in order to get rid of him (like Stephen Dedalus); it would be a more accurate exaggeration to say that he is a parody of Pound the poet with whom Mr Pound is anxious not to be confounded [Hugh Kenner,* The Poetry of Ezra Pound, *1951: New Directions, p166]." Pound unveiled his ventriloquial distillations with his first commercial book,* Personæ *(1909: Elkin Mathews).*



. . . . adrift, finding a place in abstraction sensually realized through

Contact

with his loose world. . . . . a vast discharge of energy forced by the impact of experience into form.

25c each. $1.50 for six issues. January 1921.

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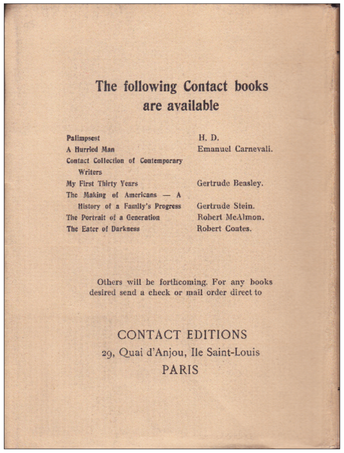

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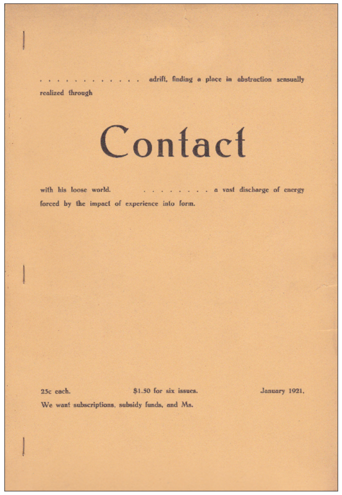
The Eater of Darkness	Robert Coates.

Others will be forthcoming. For any books desired send a check or mail order direct to

CONTACT EDITIONS
29, Quai d'Anjou, Ile Saint-Louis
PARIS

1921

525 **CONTACT | January 1921 Edited by: William Carlos Williams | Robert McAlmon | 25¢ ea. 6 issues $1.50 Address G.P.O. 89, New York City. [masthead]**
[24pp] in 12 leaves mimeographed recto, side-stapled thrice in letterpress upper card- & unprinted lower card-covers; 304 × 203 mm pamphlet.
INTRODUCTION *"Writing that reveals a high type of discovery is literature. | Its form is of expression and conveyance rather than of | structure. Some may refuse to call a work poetry because | it lacks 'emotion' and is analytical and intellectual. | What the force is back of the intellect we cannot say if it | is not emotion. We are quite ready to believe the | intellect the complex, refined and proven emotion. In | spite of a Whitman, windy-prairie tradition it is possible | to rate a threshing machine lower than more delicate | mechanisms, and to find that gusto, bigness, and splurge | lack force through not being able to withstand diagnosis. | …We compliment ourselves upon publishing Marianne Moore, | than whom no writer has more definitely established a form, | based on perceptivity, that individualized also achieves | universality* [*Williams*]*."*
CONTENTS [1/2] *'Those Various Scalpels' by Marianne Moore (reprint from Bryn Mawr Lantern);* [2] *'In the Days of Prismatic Color' by Marianne Moore;* [3] *'Extract from Letters' by Rex Slinkard;* [4] *'Invective against Swans' & 'Infanta Marina' by Wallace Stevens;* [5/6] *'from Patterns' by Virgil Jordan;* [7] *'A Matisse' by William*



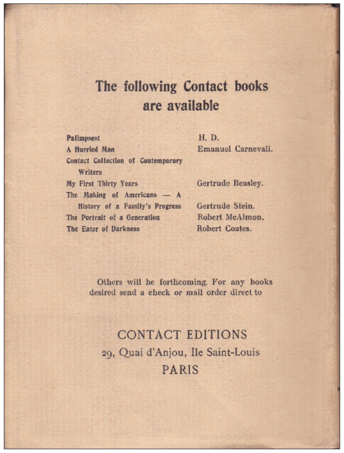
. . . . adrift, finding a place in abstraction sensually realized through

Contact

with his loose world. . . . . a vast discharge of energy forced by the impact of experience into form.

25c each. $1.50 for six issues. January 1921.

We want subscriptions, subsidy funds, and Ms.



The following Contact books
are available

Palimpsest	H. D.
A Hurried Man	Emanuel Carnevali.
Contact Collection of Contemporary Writers	
My First Thirty Years	Gertrude Beasley.
The Making of Americans — A History of a Family's Progress	Gertrude Stein.
The Portrait of a Generation	Robert McAlmon.
The Eater of Darkness	Robert Coates.

Others will be forthcoming. For any books desired send a check or mail order direct to

CONTACT EDITIONS
29, Quai d'Anjou, Ile Saint-Louis
PARIS

Carlos Williams; [8] *‘The Blue Mandrill’ & ‘Superwoman’ by McAlmon;* [9/10] *‘Modern Artiques’ by Robert McAlmon;* [11/2] *‘Comment’ by William Carlos Williams – including two quotes beneath his essay on page* [7]: *“We are discovering that the locality is the only universal” by John Dewey; & “Intelligence is international, stupidity is national, art is local” by Maurice Vlaminck (from The Dial) –* WALLACE C54–6.

COLOPHON *“We, Contact, aim to emphasize the local phase of the | game of writing. We realize that it is emphasis only which | is our business. We want to give all our energy to the set- | ting up of new vigors of artistic perception, invention and | expression in the United States. Only by slow growth, con- | sciously fostered to the point of enthusiasm, will American | work of the quality of Marianne Moore’s best poetry come to | the fore of intelligent attention and the ignorance which | has made America an artistic dessert be somewhat dissipated. | We lack interchange of ideas in our country more than we lack | foreign precept. Every effort should be made, we feel, to | develop among our serious writers a sense of mutual contact | first of all. To this also we are devoted.”*

The unnumbered second issue of Contact, printed by the editors in an edition of no more than 200 copies, on acidic paper provided by Williams’s father-in-law, Paul Herman. A remarkably well preserved copy with slight fore-edge wear & a few short tears, apart from the inevitably toned paper. Rare.

NOTE *“It’s hard to summarize those days. The Little Review was putting up a fight for Joyce’s* Ulysses*; Gertrude Stein was having everyone by the ears. Then one night at Lola Ridge’s, Hartley, whose pictures, along with those of Demuth and Charles Sheeler, I always went to see, brought a young man with him named Robert McAlmon.… Before long McAlmon, who was drifting after having done a bit in one of the Canadian regiments, had set up plans with me for the magazine Contact. Djuna’s comment was that ‘the one thing about it you could be sure of was that there wouldn’t be any contact!’ That’s the sort of thing that went around.…Our poems constantly, continuously and stupidly were rejected by all the pay magazines except Poetry and The Dial. The Little Review didn’t pay. We had no recourse but to establish publications of our own. For after all, the outlets being so meager, we had otherwise far too long a time to wait between drinks. It was the springtime of the magazine and there was plenty for them to do. Bob McAlmon was the instigator in the Contact idea which, ten years later on, after a weak start, did so magnificently. But when we began it, it didn’t promise much. There was some good stuff lying around that should not be lost. We’d printed it; direct, uncompromising writing. Pa Herman cut up some paper for us and sent us a ton of it…There were the first two issues, mimeographed and clipped together, then one printed on the same paper, with a printed cover; then a final issue, printed and bound, on white paper. That was the last. Nobody bought – and there was much else in the wind. We printed some fine poems by Marianne Moore,* [Marsden] *Hartley and a few others. But the talking and the plans that went on constantly between McAlmon and myself especially, were not lost* [The Autobiography of William Carlos Williams, *1951: Random House, pp171–3*].”

Williams apparently forgot that the cover of the second issue was also printed. The publication of western artist Rex Slinkard’s letters resulted from the uncredited editorial role of Marsden Hartley. Ezra Pound commented, “(Have seen Bill’s Kora.*) Also, Contact where he attacks me for having given, so far as I have been able, the autochthonous bard something like the same chance as those in London. This he interprets as an attack on the American pathriot* [sic] *(ie, possibly his own dago-immigrant self). Pas de bile. I hope he will contribute to the new L*[*ittle*] *R*[*eview*] *out of respect to his Hispano-French mother.…Also, entre nooz: is there anyone in America except you, Bill and Mina Loy who can write anything of interest in verse* [*Pound to Marianne Moore, April? 1921, as printed in* The Letters of Ezra Pound 1907–1941 *edited by D.D. Paige, 1950: Harcourt, Brace, p168*]*?”*

1923

526 Post=Adolescence | Robert Mc Almon

[130pp]: [viii], 122 (last leaf blank); sewn in eight gatherings glued in French-style jacket with yapp edges printed letterpress on face only (terminal leaves front & back beneath the flaps); 188 × 121 × 10 mm.

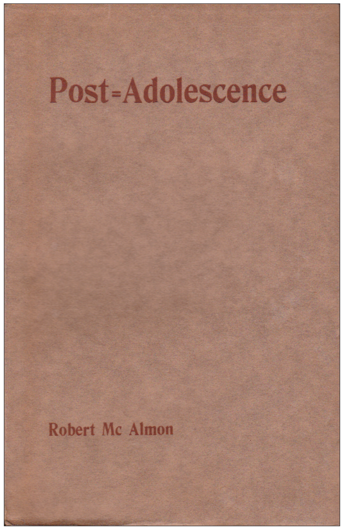
COPYRIGHT PAGE *“Copyrighted by the author | Published by | Contact Publishing Co.”*

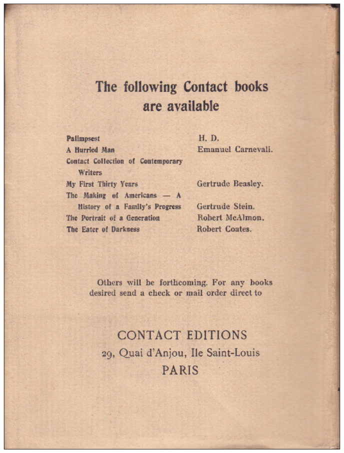
CAVEAT *“Written previously | to* A Hasty Bunch *| in 1920”.*

COLOPHON *“Dijon–Darantiere”.*

The author’s undated third published book & first novel, issued late 1923 in an edition of 300 copies; with stub as issued between pages 112/3 (sigs 7/8). One of the first two of twenty-three titles under the Contact imprint (with A Companion Volume, *both 1923); the author’s earlier collection of stories,* A Hasty Bunch *(1922) – though also printed by Maurice Darantiere – having been issued privately without imprint. A lovely unopened copy with two faint spine creases (WorldCat tracing 57 copies).*

NOTE *American prodigal publisher Robert McAlmon (1895–1956), moved to Paris shortly after marrying for her convenience, heiress Winifred “Bryher” Ellerman (14 February 1921). Having had his first book,* Explorations, *published in England (1921: The Egoist Press) he had the next printed privately the following year in Paris, before founding Contact Publishing Company (1923). McAlmon’s first novel is an autobiographical roman-à-clef based on his fateful year in Greenwich Village (1920) where he met William Carlos Williams (July) & started Contact magazine with him (December). Besides McAlmon (Peter), its characters include: Djuna Barnes (Beryl Marks); Kenneth Burke (Garey O’Brien); Marsden Hartley (Brander Ogden); Alfred Kreymbourg (Rollie Walters); Mina Loy (Gusta Rolph); Marianne Moore (Martha Wullus); Lola Ridge (Dora); Edna St Vincent Millay (Vere St Vitus); Florence Williams (Nelly); & William Carlos Williams (Jim Boyle) – with Lillie Daniels & Vera Ryder unidentified. “‘I’m meeting Jim Boyle in a little while…we’re up to a great scheme for re-arranging the universe that we want to talk over alone together’* [*McAlmon,* Post-Adolescence, *p14*]*”. Contact’s first two issues were mimeographed (December 1920 / January 1921), the third & fourth printed (spring / summer 1921) – with a belated final issue edited by Williams alone, concluding the first series (June 1923). Underwritten largely by younger editor McAlmon, the magazine was founded on “the idea* [*that*] *contact simply means that when one writes one writes about something, and not just to write ‘literature’* [*Robert McAlmon to William Carlos Williams, 1921*]*”. If “his craft was spare but sloppy” as some say, “*[*i*]*t was McAlmon who, in liberating himself from genteel language and thought, spoke for his generation in a voice that echoes, un-acknowledged, in the prose of Hemingway and that of other writers of his time* [*Kay Boyle,* Being Geniuses Together 1920–1930, *1968: Doubleday, pp xiii/xiv*]*.” Or as Ezra Pound put it, “tough realism”. “I liked McAlmon. No matter what they say about him, his judgment of other writers was respected by some of the best people on earth. His destructive malice didn’t bother me at all. If a man of talent was in any kind of trouble, McAlmon would help him if he could* [*Morley Callaghan,* That Summer in Paris, *1963: Macmillan, p131*]*.” Concerning the printruns of Contact Press editions, McAlmon notes, “we printed only 300 to 500 copies of each book* [Being Geniuses Together: An Autobiography, *1938: Secker & Warburg, p57*]*.”*





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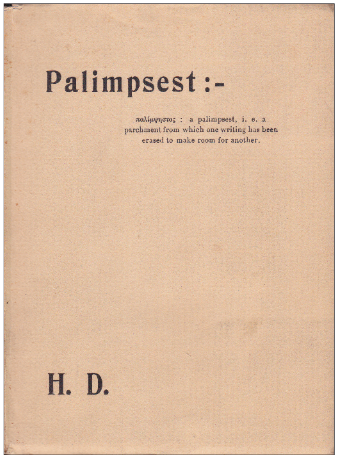
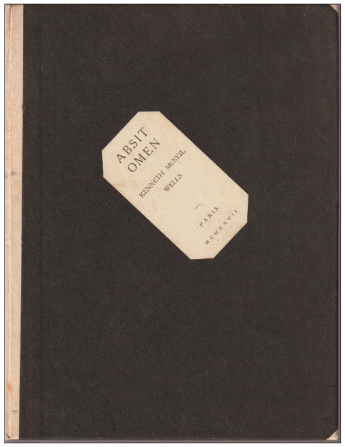
PARIS

1926


Palimpsest :-
παλίμψηστος : a palimpsest, i. e. a parchment from which one writing has been erased to make room for another.
H. D.

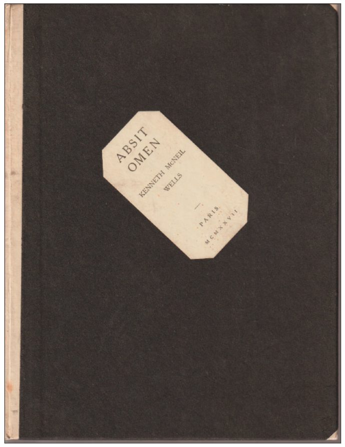
527 **Palimpsest :– | H. D.**
[356pp]: [xii], 344 (last two leaves blank); sewn in 22 gatherings glued in French-style grooved card jacket with yapp fore-edge, printed letterpress on both panels & spine (terminal leaves front & back beneath the flaps); 194 × 143 × 15 mm.
COPYRIGHT PAGE *"Copyrighted by H. D. 1926 | Published by Contact Editions | Paris, Ile Saint-Louis, Quai d'Anjou, 29".*
COLOPHON *"Printed | at Dijon (France) | by | Maurice Darantiere |* M. CM. XXVI*".*
Ninth book by Hilda Doolittle & 14th under the Contact imprint, her first novel issued early 1926 in an edition of 300 copies thus (WorldCat tracing 65) – with another 700 sets of sheets containing altered prelims, produced under contract for Houghton-Mifflin in Boston. A largely unopened copy in fine condition, save for a single soft crease along the spine; elusive thus.
NOTE *the book was initially planned to include McAlmon's apologia, '*FOREWARNED *| as Regards | H.D.'s Prose' – which was printed separately with the Contact imprint & address rear (8pp) – in which he refers to the three connected parts of the novel with, "Here are H D's stories". With dedicatory poem to Bryher, the publisher's 'wife' (1921–7) & author's friend & lover (1918–46), Annie Winifred Ellerman (1894–1983), who had assumed the role of mother to Doolittle's daughter Perdita Gray ("the lump" as McAlmon called her, "Pup" to Hilda). Having met in July 1918 – Bryher, seduced & induced by her poetry to seek Hilda out – their relationship would result in the movement that shaped modern American literature, Bryher's money & marriage-of-convenience to McAlmon, not only affording her the means of escaping the confinement of her father's banal views for the expansive vistas of Hilda's vision, but a restive postwar world the emancipation of her rebel beard's editorial directness. McAlmon's imprint would grace 23 volumes by 15 authors (half of them women) – Djuna Barnes; Gertrude Beasley; Bryher; Mary Butts; Emmanuel Carnevali; Hilda Doolittle; Marsden Hartley; Ernest Hemingway; John Herrman; Edwin Lanham; Mina Loy; Robert McAlmon; Gertrude Stein; Nathanæl West; & William Carlos Williams – however historically,* Palimpsest *(focusing in its mid-section on the period when Hilda met Bryher), &* Post-Adolescence *(McAlmon's memoir of the birth of Contact magazine & his expedient marriage), rank as focal to the birthright adopted by Raymond Souster in grounding his Canadian literary renaissance on its footing. Others contributing to the anthology* Contact Collection of Contemporary Writers *(1925) expanded the number of Contact authors to 24 (ten of them women): Norman Douglas; Havelock Ellis; Ford Madox Ford; Wallace Gould; James Joyce; Ezra Pound; Dorothy Richardson; May Sinclair; & Edith Sitwell.*



1927

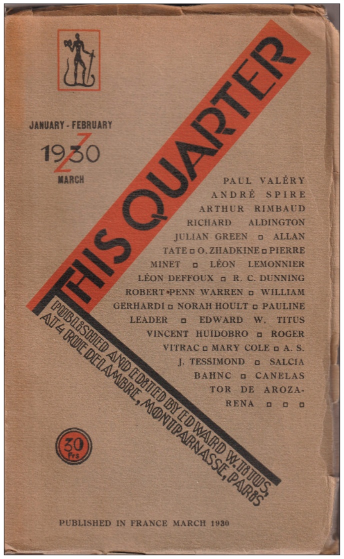
528 **ABSIT OMEN | KENNETH MCNEIL WELLS | EDWARD TITUS | *at the sign of the Black Manikin,* | 4 rue Delambre, Montparnasse, | PARIS | MCMXXVII**
[48pp]: [ii], 46; sewn in three gatherings bound with common endleaves in faux-parchment-backed black boards with faux-parchment tips & printed cover label; 248 × 190 × 8 mm.
COPYRIGHT PAGE *"Copyright by Kenneth McNeil* [sic] *Wells".*

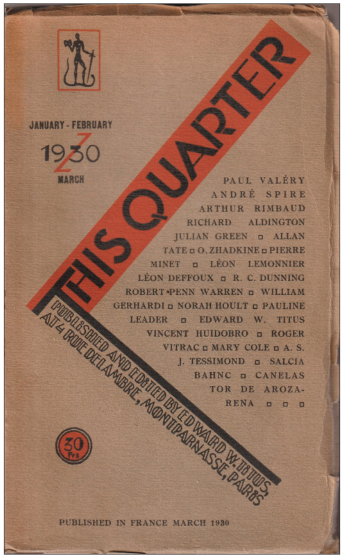
COLOPHON *"Imprimerie Crété | 29, Rue Delambre | Paris".*
The author's elusive first book, issued during his time in Paris (1926–8); a collection of 20 poems. A nice copy (WorldCat tracing 49 copies).
NOTE *on his return to Canada, Kenneth McNeill Wells (1905–88) married inimitable woodblock artist Lucille Oille (1912–96) in 1937, moving to a farm they called* The Owl Pen *in Medonte County, Ontario, from which both books & honey flowed with nourishing regularity until they retired to cruise North American waterways in their boats, Moonstruck 1 & 2. Their books extolled the virtue of learning by doing, in step with the movement away from the academy embodied by Souster et al (the School of the Unschooled). Following the examples of Robert McAlmon & his Contact Editions (1922–9), Edward Titus (1870–1952), husband to Helena Rubinstein, began to publish under the Black Manikin imprint in 1926, issuing some two dozen titles – including* No Man's Meat *by Morley Callaghan &* Lady Chatterley's Lover *by D.H. Lawrence – before concluding with Anaïs Nin's first book in 1932. Of the 14 independent expatriate presses in Paris through the 20s, all but one took their lead from McAlmon – the single exception preceding his first publication* A Hasty Bunch *(June 1922) by four months, having been a novel he helped edit & type,* Ulysses *by James Joyce (2 February 1922: Shakespeare & Company). First titles from the two other presses preceding the first book released by Edward Titus, were* Indiscretions *by Ezra Pound (March 1923: Three Mountains Press) &* Crosses of Gold *by Harry Crosby (30 January 1925: Black Sun Press). Black Manikin thus stood fifth in seniority among the imprints of the "lost" generation. "Though he was established in the neighbourhood, and a publisher in his own right, Titus did not know Joyce, Pound, Wyndham Lewis, Hemingway, Fitzgerald or McAlmon. It was hard to explain why he didn't know any of these people. I used to wonder if there was a lot of anti-Semitism in the Quarter.…I had asked Titus if he would like to meet McAlmon. Indeed he would, he said. That night McAlmon came to the Sélect. Alone, with me, or even when my wife was along, McAlmon never behaved badly, or got outrageously drunk. Maybe he felt ill at ease with Titus, or wasn't sure how he felt about him, therefore he had to drink a lot very quickly [Morley Callaghan,* That Summer in Paris, *1963: Macmillan, p131]."*


ABSIT
OMEN
KENNETH McNEIL
WELLS
PARIS
MCMXXVII

1930

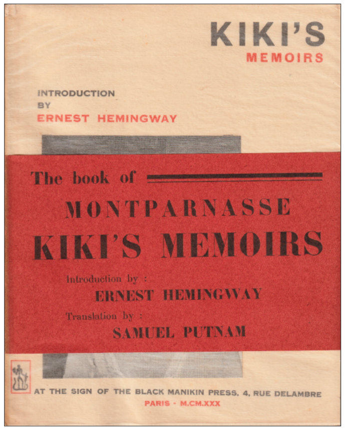
529 **THIS QUARTER | *Edited & Published by* EDWARD W. TITUS | *Associate Editor:* SAMUEL PUTNAM | Vol II No 3**
[196pp]: foliated 369–554, 10pp catalogue; sewn in twelve gatherings glued in printed card covers with yapp edges; 244 × 148 × 18 mm.
COPYRIGHT PAGE *"This Quarter: Published quarterly: 30 Francs; $1.25 or Five | Shillings a copy. 110 Francs a Year in France; $5.00, One Guinea | or 130 Francs in all other countries, post five. Publication, | circulation and advertising office at No 4, rue Delambre, Mont- | parnasse, Paris, France. Editorial office at No 8, rue Delambre, | Paris."*
CONTRIBUTORS *Richard Aldington, Salcia Bahnc, Álvaro Canelas, Mary Cole, Tor de Arozarena, Leon Deffoux, R. G. [sic] Dunning, William Gerhardt, Julian Green, Norah Hoult, Vincent Huidobro, Pauline Leader, Léon*


JANUARY - FEBRUARY
1930
MARCH
THIS QUARTER
PAUL VALÉRY
ANDRÉ SPIRE
ARTHUR RIMBAUD
RICHARD ALDINGTON
JULIAN GREEN ▫ ALLAN
TATE ▫ O. ZHADKINE ▫ PIERRE
MINET ▫ LÉON LEMONNIER
LÈON DEFFOUX ▫ R. C. DUNNING
ROBERT PENN WARREN ▫ WILLIAM
GERHARDI ▫ NORAH HOULT ▫ PAULINE
LEADER ▫ EDWARD W. TITUS
VINCENT HUIDOBRO ▫ ROGER
VITRAC ▫ MARY COLE ▫ A. S.
J. TESSIMOND ▫ SALCIA
BAHNC ▫ CANELAS
TOR DE AROZA-
RENA ▫ ▫ ▫
PUBLISHED AND EDITED BY EDWARD W. TITUS,
AT 4 RUE DELAMBRE, MONTPARNASSE, PARIS
30 Frs
PUBLISHED IN FRANCE MARCH 1930


JANUARY - FEBRUARY
1930
MARCH
THIS QUARTER
PAUL VALÉRY ANDRÉ SPIRE ARTHUR RIMBAUD RICHARD ALDINGTON JULIAN GREEN ALLAN TATE O. ZHADKINE PIERRE MINET LÉON LEMONNIER LÉON DEFFOUX R. C. DUNNING ROBERT PENN WARREN WILLIAM GERHARDI NORAH HOULT PAULINE LEADER EDWARD W. TITUS VINCENT HUIDOBRO ROGER VITRAC MARY COLE A. S. J. TESSIMOND SALCIA BAHNC CANELAS TOR DE AROZARENA
PUBLISHED AND EDITED BY EDWARD W. TITUS, AT 4 RUE DELAMBRE, MONTPARNASSE, PARIS
30 frs
PUBLISHED IN FRANCE MARCH 1930

Lemonnier, Pierre Minet, Arthur Rimbaud, André Spire, Allan Tate, A. S. J. Tessimond, Edward W. Titus, Paul Valéry, Roger Vitrac, Robert Penn Warren, Ossip Zhadkine
COLOPHON *"Le Gérant: Morisset. The Morriscope Press, Paris."*
First state of the issue for January through March 1930 (price unstickered), the third of twelve numbers edited by Edward Titus after taking over the journal from Ernest Walsh & Ethel Moorhead. A nice unmarked copy, largely unopened; yapp edges inevitably tucked, occasioning the loss however of only two small pieces. Spine creased & tanned.
NOTE *the first of the editor's anthology issues devoted to the literature of a single nation (France), opening with a lengthy essay on Stendhal by Paul Valéry (though several other contributors were merely resident in France). Before acquiring the journal, Edward Titus (1870–1952), who had opened his Montparnasse bookshop at 4, rue Delambre in 1924, followed the example of Robert McAlmon in issuing a total of 25 titles under his Black Manikin imprint (1926–32). After Ernest Walsh died (October 1926) & coeditor Ethel Moorhead had put out the fourth & final number of the first series (spring 1929), Titus stepped up to keep the journal alive. Born Arthur Ameisen in Podgorze, Poland, Titus changed his name in 1905 while living in Melbourne, anti-Semitism in Australia proving unbearably threatening.*

530 **KIKI'S | MEMOIRS | INTRODUCTION | BY | ERNEST HEMINGWAY | TRANSLATED | FROM | THE | FRENCH | BY | SAMUEL | PUTNAM | AT THE SIGN OF THE BLACK MANIKIN PRESS, 4, RUE DELAMBRE | PARIS – MCMXXX** [from cover]
192pp sewn in twelve gatherings glued in letterpress card covers with a tipped cover illustration, in unprinted glassine protector beneath a letterpress wraparound band, issued in an unprinted cardboard slipcase;
230 × 183 × 12 mm (book); 239 × 186 × 16 mm (case).
TITLE-PAGE TRANSCRIPTION *(Hanneman, p94)* "KIKI'S | MEMOIRS | TRANSLATED FROM THE | FRENCH BY SAMUEL | PUTNAM. INTRODUCTION BY | ERNEST HEMINGWAY. FULL | PAGE REPRODUCTIONS OF | TWENTY PAINTINGS BY | KIKI WITH PORTRAITS | BY MAN RAY, FOUJITA, | KISLING, PER KROGH, | HERMINE DAVID, ETC | EDWARD W. TITUS | At The Sign Of The Black Manikin Press | 4, rue Delambre, Montparnasse | PARIS MCMXXX."
The author's first book, published in an edition of 1000 copies; an unopened copy, as issued with glassine uncut & band intact. Spine toned & slipcase dirty, else exceptional.
NOTE *the introduction by Ernest Hemingway (pp9–14) was issued separately prior to publication in an edition of 25 copies to secure copyright (22 January 1930). Dubbed the Queen of Montparnasse, artist, actress, model, singer & author Alice Ernestine Prin aka Kiki (2 October 1901 – 29 April 1953), became the muse & mate of Emmanuel Radnitsky aka Man Ray (1921–9) featuring in many of his experimental photos (four of which are reproduced in the book).*


KIKI'S
MEMOIRS
INTRODUCTION BY
ERNEST HEMINGWAY
The book of
MONTPARNASSE
KIKI'S MEMOIRS
Introduction by :
ERNEST HEMINGWAY
Translation by :
SAMUEL PUTNAM
AT THE SIGN OF THE BLACK MANIKIN PRESS, 4, RUE DELAMBRE
PARIS - M.CM.XXX

1931

531 **morley callaghan | no man’s meat | paris 1931 | edward w. titus | *at the sign of the black manikin* | 4, rue delambre, montparnasse**

[52pp top edge gilt]: [viii], 44; sewn with head- & tail-bands in three gatherings bound with plain endleaves in raw buckram-backed boards with letterpress spine & cover labels, in an unprinted glassine jacket, preserved in the publisher’s unprinted black card slipcase; 198 × 150 × 10 mm (book); 202 × 152 × 12 mm (box).

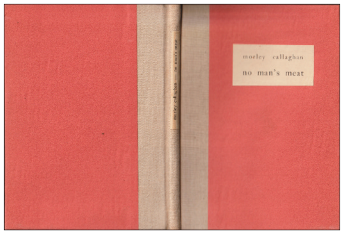
COPYRIGHT PAGE *“Tous droits de reproduction, de | traduction et d’adaptation, réser- | vés pour tous pays, y compris la | Russie. | Copyright by Edward W. Titus | Printed in France”.*

COLOPHON *“I have had printed of this edition five | hundred and twenty-five copies on | Vergé de Rives, of which five | hundred numbered copies for sub- | scribers, and twenty-five copies, | numbered 501 to 525, for the press. The | entire edition is signed by the author. | This is no:* [*“164” press-numbered black*] *E.W.T. |* [*signed in black ink, “Morley Callaghan”*]*”.*

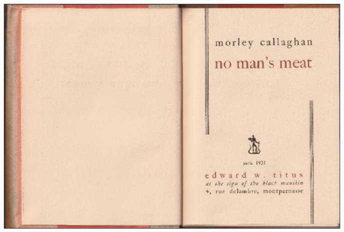
IMPRINT *“Lecram Press – Paris [p44]”. Titus’s earlier publications were printed at the Crete Printery down the block at 24, rue Delambre.*

The author’s fourth book & 22nd title from the press; a lovely copy in intact glassine & better-than-usual slipcase (WorldCat locating 74 copies).

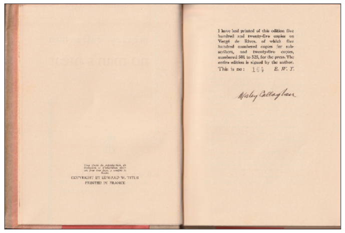
NOTE *following publication of his first book,* Strange Fugitive *(September 1928: Scribner), articling lawyer Morley Callaghan (1903–90) & his wife Loretto left Toronto on their wedding night (16 April 1929) for six-months in Paris, returning to Toronto shortly before Black Friday (29 October 1929). His story, ‘A Girl with Ambition’, had appeared in This Quarter 1:2 (May 1925) followed by ‘A Wedding Dress’ in the third number (1927) both edited by Ernest Walsh & Ethel Moorhead. After Walsh died (October 1926) & coeditor Moorhead had put out the fourth & final number of the first series (spring 1929), Titus bought the magazine, producing 12 further issues (1929–32). Following the examples of Robert McAlmon & his Contact Editions (1922–9), Edward Titus (1870–1952), issued 25 titles under his Black Manikin imprint (1926–32). Though he’d opened his Montparnasse bookshop at 4, rue Delambre in 1924, he’d never met McAlmon. An antiquarian shop preserving his private collection of rare books as well as newer stock, it didn’t attract the younger expatriate writers quite like Sylvia Beach’s bookshop did. Like McAlmon, the means for his literary pursuits came from his wife (1908–37), Helena Rubinstein. “Though he was established in the neighbourhood, and a publisher in his own right, Titus did not know Joyce, Pound, Wyndham Lewis, Hemingway, Fitzgerald or McAlmon. It was hard to explain why he didn’t know any of these people. I used to wonder if there was a lot of anti-Semitism in the Quarter.…I had asked Titus if he would like to meet McAlmon. Indeed he would, he said. That night McAlmon came to the Sélect. Alone, with me, or even when my wife was along, McAlmon never behaved badly, or got outrageously drunk. Maybe he felt ill at ease with Titus, or wasn’t sure how he felt about him, therefore he had to drink a lot very quickly [Morley Callaghan,* That Summer in Paris, *1963: Macmillan, p131].” Later that summer Titus headed off to Nice with his wife amid the customary summer exodus from the city, leaving the Callaghans his place. “Before he left he asked us to move to his handsome apartment just around the corner from the Dôme. He was a book collector. He had one of the finest book collections in Europe. While he was away he liked to console himself with the thought that he had someone in his quarters who was reading the books, not stealing them [op cit, p224].”*



morley callaghan
no man’s meat



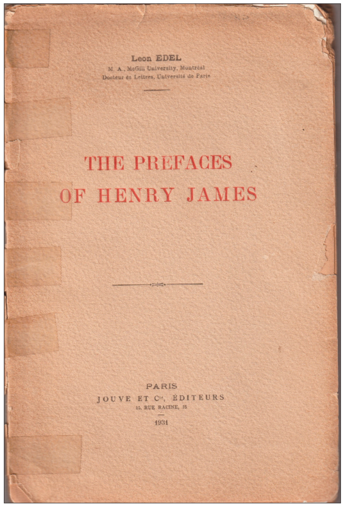
morley callaghan
no man’s meat
paris 1931
edward w. titus
at the sign of the black manikin
4, rue delambre, montparnasse



COPYRIGHT BY EDWARD W. TITUS
PRINTED IN FRANCE

I have had printed of this edition five hundred and twenty-five copies on Vergé de Rives, of which five hundred numbered copies for subscribers, and twenty-five copies, numbered 501 to 525, for the press. The entire edition is signed by the author.
This is no: 164 E. W. T.

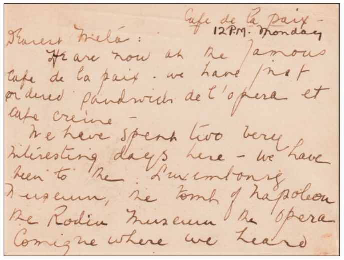
Morley Callaghan



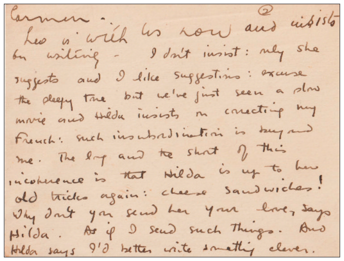
Leon EDEL
M. A., McGill University, Montréal
Docteur ès Lettres, Université de Paris

THE PREFACES
OF HENRY JAMES

PARIS
JOUVE ET Cie, ÉDITEURS
15, RUE RACINE, 15
1931



Cafe de la paix -
12 P.M. Monday
Dearest Meta:
We are now at the famous cafe de la paix. we have just ordered sandwich de l'opera et cafe creme -
We have spent two very interesting days here - we have been to the Luxembourg Museum, the tomb of Napoleon the Rodin Museum the Opera Comique where we heard



Carmen. ②
Leo is with us now and insists on writing - I don't insist: only she suggests and I like suggestions: excuse the sleepy tone but we've just seen a slow movie and Hilda insists on correcting my French: such insubordination is beyond me. The long and the short of this incoherence is that Hilda is up to her old tricks again: cheese sandwiches! Why don't you send her your love, says Hilda. As if I send such things. And Hilda says I'd better write something clever.

532 **Leon EDEL | MA, McGill University, Montréal | Docteur ès Lettres, Université de Paris | THE PREFACES | OF HENRY JAMES | PARIS | JOUVE ET Cie, ÉDITEURS | 15, RUE RACINE, 15 | 1931**
136pp, frontis; sewn in nine gatherings glued in printed card covers; 250 × 165 × 11 mm.
COLOPHON *"1560. – Imp. Jouve et Cie, 15, rue Racine, Paris. – 11-1931".*
PRESENTATION COPY *inscribed half-title in black ink, "To Gertrude Rotenberg, | all sincerely, | Leon Edel | Paris 1931".*
ENCLOSURES *two autographed cards signed: one from "B.M." in Paris, presenting the book to "Hilda…before August First" (dated Friday); the other addressed by Hilda to "Dearest Meta" (dated 12 PM Monday, at the Café de la Paix), in which Edel, identified as accompanying her, adds 11 lines (following her assertion that "he insists on writing"): "I don't insist: only she suggests and I like suggestions: excuse the sleepy tone but we've just seen a slow movie and Hilda insists on correcting my French: such insubordination is beyond me. The long and short of this incoherence is that Hilda is up to her old tricks again: cheese sandwiches! Why don't you send her your love, says Hilda. As if I send such things. And Hilda says I'd better write something clever."*
Paper issue of the author's uncommon first book (or possibly second), published at 23. An unfortunate copy, with the spine (lacking four half-inch pieces) reinforced across with six strips of cello-tape – spine wear, however, not unusual for this book. Three spreads within are also reinforced with tape. Covers intact but for one modest snag at fore-edge, & a bit of wear at upper tip. An intimate association copy of this notoriously inferior production, inscribed with added notes, while yet in Paris.
NOTE *Leon Edel (1907–97) returned to Canada the following year, to teach at Sir George Williams University, Montreal (1932–4), Abe Klein meeting him at the train. Gertrude (1906–99) was the eldest daughter of Toronto real estate magnate Harry Rotenberg; Hilda (1909–74) his third daughter, & Meta his fourth (1913–99). It would appear the book was inscribed for Gertrude in her absence, at her sister's request. The Rotenberg family had embarked on a cruise to England for a family reunion, with Hilda remaining in Geneva afterward to study French & dance. Gertrude's account of the trip in the March 1932 issue of* The Columns of Alpha Epsilon Phi, *describes her "meeting Sir Herbert Samuel, Gandhi, John Masefield, George Bernard Shaw, and other British luminaries". Gertrude Rotenberg is identified in the 1928 University of Toronto yearbook as a member of Alpha Epsilon Phi (Torontonensis VOL XXX, p550). Dorothy Livesay recalls meeting "Leon Edel and three Levy sisters from Montreal, Louis Muhlstock, a sculptor and many more, all centred around the Cité Universitaire" on her return to France in 1931/2* (Right Hand Left Hand, *1977: Press Porcépic, p36). Possibly a mistake explained by the fact that the girls' aunt, Mrs Mattie Levi Rotenberg (1897–1989), had notably graduated from the University of Toronto with the first PhD in physics by a woman (1926). However in her later memoir,* Journey with My Selves *(1991: Douglas & McIntyre), she names the sisters, leading me to wonder whether she may not have respectfully concealed their real names for publication. "By the time he [Tony, her Canadian lover in France] returned to Paris I had moved into a modern flat at the Porte d'Orléans. It was rented by two sisters from Montreal, Andrée and Yvette Levy. The third sister, Simone, was living in student housing and studying art. When Tony returned from the south, he was not a little disconcerted by my new milieu, my growing independence and my socializing with friends of the Levys, mostly Canadian artists and graduate students like Leon Edel. However, for our last month in Paris, May to June 1932, Tony persuaded me to return to him [p80]." So conversely, it may be that the Levy sisters of Montreal were in fact a separate trio from the Rotenberg sisters of Toronto, related however through Mrs Mattie Levi Rotenberg.*

1932

533 **CONTACT | An American Quarterly Review | EDITOR: WILLIAM CARLOS WILLIAMS | Associate Editors: Robert McAlmon and Nathanael West | Contact will attempt to cut a trail through the American jungle | without the use of a European compass. | Volume one Number one February, 1932 | Publishers MOSS AND KAMIN | New York City. | European Representative: | William Jackson, 18 Tooks Court, London, England**

112pp (last & first two leaves ads) in seven gatherings side-stapled thrice & glued into letterpress paper wraps with yapp edges ("Price 60¢" on face); 237 × 157 × 8 mm.

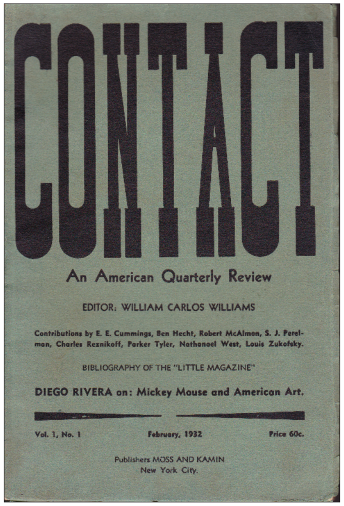
COPYRIGHT PAGE *"Published Quarterly at 1423 Sixth Avenue, New York, NY. Editorial and General | office, 1423 Sixth Avenue. Application for second class mailing privileges pending. | Subscription to Contact 60 cents the issue and two dollars per year. Manuscripts | should be addressed to the Editor c/o Moss & Kamin, Inc, and must be accompanied by | a stamped return envelope. Copyright 1932 by Moss and Kamin."*

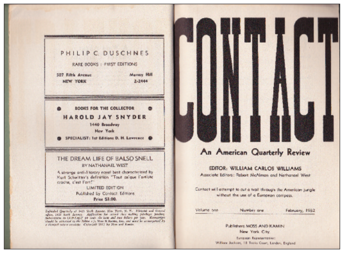
COLOPHON *"Cover Design by Rentino Albertson."*

CONTRIBUTORS IN ORDER *e.e. cummings; Charles Reznikoff; Ben Hecht; Diego Rivera; Louis Zukofsky; S.J. Perelman (West's brother-in-law); Parker Tyler; William Carlos Williams; Nathanæl West; & Robert McAlmon; concluding with the first installment of 'Bibliography of the Little Magazine' by David Moss.*

First issue of Contact Review second series, published by David Moss & Martin Kamin from their Central Park bookstore in The Barbizon Plaza Hotel. Printed at Manhattan Press, 115 West 27th Street in a presumed edition of 500 copies (WorldCat tracing 4). A near fine copy with top & bottom yapp edges tucked & faint dampstain along top edge.

NOTE *earlier manager of the Gotham Book Mart, Moss had acquired a mass of Contact & Three Mountains Press books from Jake Schwartz of the Ulysses Bookshop in London, to whom McAlmon had remaindered his stock – both shops offering the titles at premium prices. The New York shop – originally down in the George Washington Hotel at 23 Lexington Avenue & 23rd Street – hosted a talk by Williams, 'The Logic of Modern Letters', 20 March 1931. As the story goes, Nathanæl West (Nathan Weinstein, 1902–40), manager of the Hotel Sutton 330 East 56th Street at the time & a regular at Moss & Kamin, brought in his manuscript of* The Journal of Balso Snell, *which Kamin in turn asked Williams to look over, leading to the publication of West's first book & the sole title (altered) under the revived Contact imprint (August 1931). They then undertook to revive Contact Review as well, Williams & Pip West (as he started calling him) enlisted to man the helm. McAlmon had initially declined their invitation but later changed his mind. Late husband of Gotham Book Mart owner Frances Steloff (1923–30), David Moss put an end to the partnership after diving onto a rock; Martin Kamin (1897–1976), in Paris during the 20s & 30s, ultimately converting the store into the celebrated Kamin Dance Book Shop. This issue features ads for both hotels (the Plaza & the Sutton) together with lists of available titles published by The Black Sun Press (represented by Harry F. Marks), Contact Editions & Three Mountains Press (Moss & Kamin). The second series of Contact Review is likely what influenced Souster's adoption of both the title & Williams's ideal of an "essential contact between words and the locality that breeds them"– the earlier series presumably far less accessible throughout the 40s. West,*


CONTACT
An American Quarterly Review
EDITOR: WILLIAM CARLOS WILLIAMS
Contributions by E. E. Cummings, Ben Hecht, Robert McAlmon, S. J. Perelman, Charles Reznikoff, Parker Tyler, Nathanael West, Louis Zukofsky.
BIBLIOGRAPHY OF THE "LITTLE MAGAZINE"
DIEGO RIVERA on: Mickey Mouse and American Art.
Vol. 1, No. 1 February, 1932 Price 60c.
Publishers MOSS AND KAMIN
New York City.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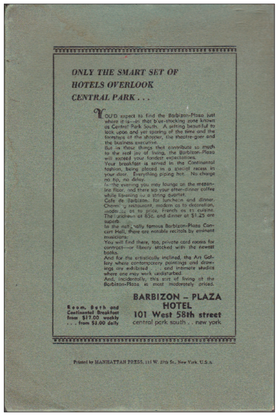
EDITOR: WILLIAM CARLOS WILLIAMS
Associate Editors: Robert McAlmon and Nathanael West
Contact will attempt to cut a trail through the American jungle without the use of a European compass.
Volume one Number one February, 1932
Publishers MOSS AND KAMIN
New York City.
European Representative:
William Jackson, 18 Tooks Court, London, England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But in those things that contribute so much to the real joy of living, the Barbizon-Plaza will exceed your fondest expectations.
Your breakfast is served in the Continental fashion, being placed in a special recess in your door. Everything piping hot. No charge no tip, no delay.
In the evening you may lounge on the mezzanine floor, and there sip your after-dinner coffee while listening to a string quartet.
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You will find there, too, private card rooms for contract—or library stocked with the newest books.
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central park south . . new york

Printed by MANHATTAN PRESS, 115 W. 27th St., New York, U.S.A.

like Souster, was also a promising ballplayer. Harry Marks, source for the Black Sun books in New York while their publisher was yet alive, would inexplicably 'end up' with the manuscript of The Escaped Cock *by D. H. Lawrence after Harry Clark's suicide (10 December 1929), wasting little time issuing the first American edition (May 1930, ten copies only) from his erotica bookshop at 21 West 47th Street (down the block from Gotham Book Mart), in a furtive attempt to secure copyright, before selling the manuscript to collector Carl Weeks – to Frieda Lawrence's astonishment & dismay.*

534 **CONTACT | An American Quarterly Review | EDITOR: | William Carlos Williams | ASSOCIATE EDITORS: | Robert McAlmon | Nathanael West | Publishers | Moss & Kamin | 1423 Sixth Ave, | NEW YORK CITY | Volume One | Number Two | May 1932 | Foreign | Representatives | William Jackson | 18 Tooks Court | London, England | Sylvia Beach | Shakespeare & Co | 12, Rue De L'Odeon [*sic*] | Paris, VI, France**

128pp (last & first two leaves ads) in eight gatherings side-stapled thrice & glued into letterpress paper wraps with yapp edges ("SIXTY CENTS" on face); 236 × 157 × 10 mm.

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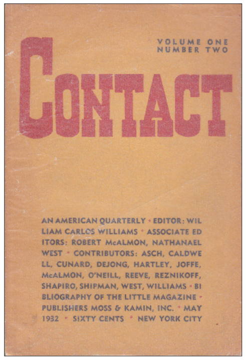
COLOPHON *"Printed by Manhattan Press, 115 W 27th St, New York, USA."*

CONTRIBUTORS IN ORDER *Nathan Asch; Nathanæl West; Marsden Hartley; Erskine Caldwell; William Carlos Williams; Robert McAlmon; Julian L. Shapiro; Evan Shipman; Charles Kendall O'Neill; Eugene Joffe; Paul Eaton Reeve; David Cornel De Jong; Nancy Cunard; & Charles Reznikoff; together with the second installment of 'Bibliography of the Little Magazine' by David Moss.*

PRESENTATION COPY *inscribed in pencil at the head of his contribution by Julian Shapiro (later John Sanford), "With apologies to Spain | and best wishes to my friends | the Flores' | July 1932 | Julian L. Shapiro". His 13pp story in the issue is titled 'The Fire at the Catholic Church' (pp52–64).*

A remarkable copy of the second issue, inscribed to his first publisher by Nathanæl West's best friend, prior to the appearance of his first book. Bottom yapp edge chipped (pieces retained) with a small chip lost at fore-edge rear; covers preserved in the recipient's homemade glassine French-style jacket.

NOTE *the publication of Nathanæl West's* Dream Life of Balso Snell *(August 1931) – the final book under the* Contact *imprint – inspired his envious friend Julian Lawrence Shapiro (1904–2003) to start writing. His first book would emerge a year after* Contact *No 2,* The Water Wheel *(1933: Dragon Press, Ithaca / Duffield & Green, NY), published by the recipient of this copy, Cornell prof & author, Angel Flores (1900–92) whose Dragon Press ceased operation the same year. Adopting the name of his protagonist in the novel, Shapiro's future books would appear under the pseudonym John Sanford – West having urged him to follow his lead & lose the Jewish surname. According to his bibliographer Jack Mearns, Shapiro's abiding influence was William Carlos Williams.*



VOLUME ONE
NUMBER TWO

CONTACT

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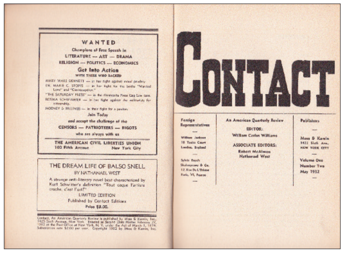

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EDITOR:
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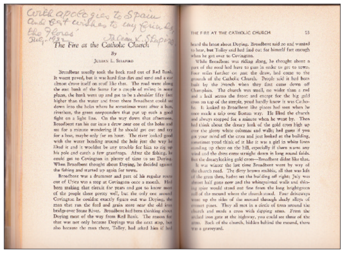
ASSOCIATE EDITORS:
Robert McAlmon
Nathanael West

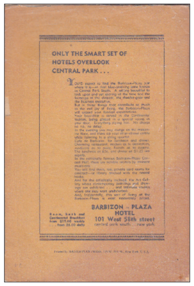
Publishers
Moss & Kamin
Volume One
Number Two
May 1932



With apologies to Spain
and best wishes to my friends
the Flores'
July 1932
Julian L. Shapiro

The Fire at the Catholic Church
By
Julian L. Shapiro

THE FIRE AT THE CATHOLIC CHURCH 53



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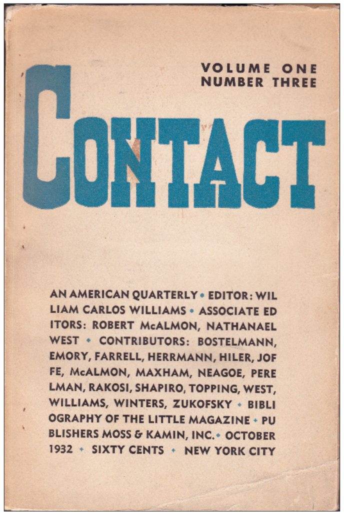
535 **CONTACT | An American Quarterly Review | EDITOR: | William Carlos Williams | ASSOCIATE EDITORS: | Robert McAlmon | Nathanael West | Publishers | Moss & Kamin | 1423 Sixth Ave, | New York City | Volume One | Number Three | October, 1932 | Foreign | Representatives | William Jackson | 18 Tooks Court | London, England | Sylvia Beach | Shakespeare & Co | 12, Rue De L'Odeon [*sic*] | Paris, VI, France**
144pp (first two & last two leaves ads) in nine gatherings side-stapled thrice & glued into letterpress paper wraps with yapp edges ("SIXTY CENTS" on face); 236 × 157 × 11 mm.
CONTRIBUTORS IN ORDER *Hilaire Hiler; S. J. Perelman; William Carlos Williams; Carl Rakosi; Julian L. Shapiro; Charles C. Topping; Yvor Winters; Nathanæl West; Carl Bostelmann; Erskine Caldwell; William Closson Emory; Peter Neagoe; Louis Zukofsky; James T. Farrell; Robert McAlmon; Eugene Joffe; Fred D. Maxham; John Herrmann [sic]; W.C. Williams (Comment); & N. West; together with the third & final installment of 'Bibliography of the Little Magazine' by David Moss.*
The final number of the second series; a clean copy with dust-soiled white covers bearing a small stain on face. Yapp edges tucked with corner crease at lower tip of upper cover. Three issues, all published; ex-libris, Angel Flores (1900–92), author & publisher of William Carlos Williams & Julian Shapiro.
NOTE *coeditor Nathanæl West's contributions are chapters from his second & best-regarded book, the novella completed November 1932,* Miss Lonelyhearts *(1933: Liveright).*



VOLUME ONE
NUMBER THREE
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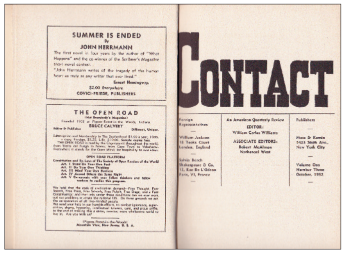

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(Pigeon-Roost-in-the-Woods)
Mountain View, New Jersey, U. S. A.

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London, England
—
Sylvia Beach
Shakespeare & Co.
12, Rue De L'Odeon
Paris, VI, France
—
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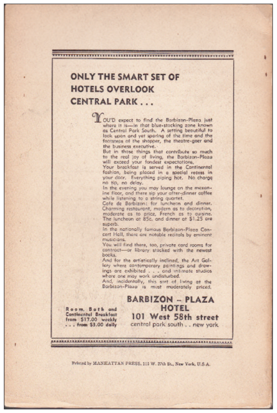

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YOU'D expect to find the Barbizon-Plaza just where it is—in that blue-stocking zone known as Central Park South. A setting beautiful to look upon and yet sparing of the time and the footsteps of the shopper, the theatre-goer and the business executive.
But in those things that contribute so much to the real joy of living, the Barbizon-Plaza will exceed your fondest expectations.
Your breakfast is served in the Continental fashion, being placed in a special recess in your door. Everything piping hot. No charge no tip, no delay.
In the evening you may lounge on the mezzanine floor, and there sip your after-dinner coffee while listening to a string quartet.
Cafe de Barbizon: for luncheon and dinner. Charming restaurant, modern as to decoration, moderate as to price, French as to cuisine. The luncheon at 85c. and dinner at $1.25 are superb.
In the nationally famous Barbizon-Plaza Concert Hall, there are notable recitals by eminent musicians.
You will find there, too, private card rooms for contract—or library stocked with the newest books.
And for the artistically inclined, the Art Gallery where contemporary paintings and drawings are exhibited . . . and intimate studios where one may work undisturbed.
And, incidentally, this sort of living at the Barbizon-Plaza is most moderately priced.

Room, Bath and Continental Breakfast from $17.00 weekly . . . from $3.00 daily

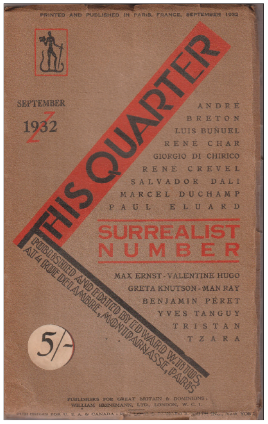
BARBIZON – PLAZA HOTEL
101 West 58th street
central park south . . new york

Printed by MANHATTAN PRESS, 115 W. 27th St., New York, U.S.A.

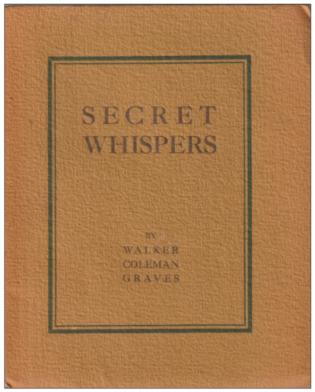
536 **THIS QUARTER | *Edited & Published by* EDWARD W. TITUS | Vol V No 1 | CONTENTS | for September 1932 | SURREALIST NUMBER | (Guest Editor: André Breton)**
[216pp]: [iv], 208, [iv]; sewn in twelve gatherings glued in printed card covers with yapp edges, lacking the unprinted glassine jacket; 238 × 146 × 17 mm.
COPYRIGHT PAGE *"This Quarter: Published quarterly: 30 Francs; $1.25 or Five | Shillings a copy. 110 Francs a Year in France; $5.00, One Guinea | or 130 Francs in all other countries, post free. Publication, circula- | tion and advertising office at No 4, rue Delambre, Montparnasse, | Paris, France. Editorial office at No 8, rue Delambre, Paris."*
COLOPHON *"Le Gérant: Douvry. Imp. Lecram."*
British issue of the eleventh of twelve numbers edited by Edward Titus. A nice unmarked copy, yapp edges tucked. Spine lightly creased & tanned.
NOTE *reportedly the first anthology of Surrealism in English, with translations by Samuel Beckett, Jacob Bronowski, Richard Thoma & Edward Titus.*

1935

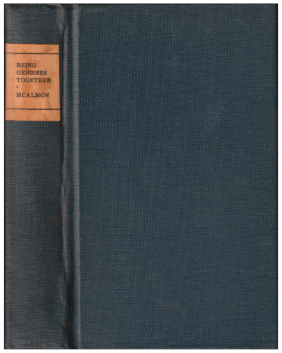
537 **SECRET | WHISPERS | BY | WALKER | COLEMAN | GRAVES**
[68pp] deckled mould-made stock: [vi], 74; sewn in eight gatherings glued into plain card covers with yapp edges in a letterpress French-fold jacket; 213 × 171 × 10 mm.


PRINTED AND PUBLISHED IN PARIS, FRANCE, SEPTEMBER 1932
SEPTEMBER 1932
THIS QUARTER
ANDRÉ BRETON
LUIS BUÑUEL
RENÉ CHAR
GIORGIO DI CHIRICO
RENÉ CREVEL
SALVADOR DALI
MARCEL DUCHAMP
PAUL ELUARD
SURREALIST NUMBER
MAX ERNST - VALENTINE HUGO
GRETA KNUTSON - MAN RAY
BENJAMIN PÉRET
YVES TANGUY
TRISTAN TZARA
PUBLISHED AND EDITED BY EDWARD W. TITUS, AT 4 RUE DELAMBRE, MONTPARNASSE, PARIS
5/-
PUBLISHERS FOR GREAT BRITAIN & DOMINIONS: WILLIAM HEINEMANN, LTD., LONDON, W. C. 1

COPYRIGHT PAGE *"One hundred copies | of this book | have been printed | No ["84" press-numbered black]".*
COLOPHON *"Printed in France | by | G. de Malherbe et C^{ie}, Paris".*
PRESENTATION COPY *inscribed flyleaf in blue ink, "March 6th 1935 [or 1931] | Dear Tom and Blanch | Some of my scribbles of several years ago at Hollywood | and while in France. Thought | it might amuse you. | Best to you both, | Walker."*
Undated first book by Hollywood producer & writer, Walker Coleman Graves Jr (1885–1953), printed two colours throughout; a volume of poems & meditations. A tight clean copy of a handsome production, with the odd leaf opened roughly. Covers are lightly sunned about perimeter, with a 5mm piece of the jacket missing at tail end of spine. Rare (unrecorded in WorldCat).
NOTE *the Encore Pictures production of* Unseen Hands *directed by Jacques Jaccard (1924), his sole movie on record, starred Wallace Beery (F2.5985 in the* The American Film Institute Catalog of Motion Pictures Produced in the United States VOL F2: Feature Films 1921–30, *p850). The author is otherwise described as a California rancher in the obituary of his son, Gilbert James Graves (1927–2013; born to Emily Du Bois Graves, 1898–1976, in the American Hospital in Paris). While there are, further, two patents on record showing that he also dabbled with inventions: a portable electric hothouse for plants (29 October 1935); & portable radio antenna with concealed receiver element (5 May 1936). Curious that the female recipient's name matches that of the focal character in* A Streetcar Named Desire, *Blanche DuBois, whose surname, in addition, matches that of the author's wife. Son of pioneering San Francisco lawyer, Walker Coleman Graves Sr (1848–1920), the author could trace his lineage to "Thomas Graves, one of the early settlers of the Jamestown Colony, who arrived in what is now Virginia, with the second supply company in 1608. H[is] lineage can also be directly traced to Charlemagne, Holy Roman Emperor from the eighth century, as well as no less than ten additional European monarchs. Through this same line, [he] is related to Princess Diana Spencer and Sir Winston Churchill through their common ancestor, Sir Nicholas Spencer, who immigrated to Virginia from England in 1635 and was the Acting Governor of Virginia in 1683 [obituary of his niece Maudie James Graves, 1926–2018, Coma, California]." The printing firm of Charles Louis Gustave Bonnet de Malherbe (1856–1934) prevailed after his death, under the direction of Lucien Neipp, author of* Les Machines à Imprimer depuis Gutenberg *(1951).*

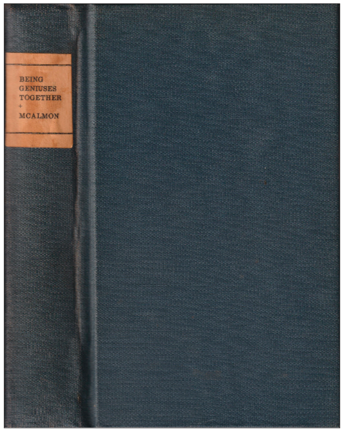

SECRET WHISPERS
BY
WALKER COLEMAN GRAVES

1938


BEING GENIUSES TOGETHER
MCALMON

538 **ROBERT MCALMON | BEING | GENIUSES | TOGETHER | AN AUTOBIOGRAPHY | LONDON | SECKER & WARBURG**
[380pp]: [vi], 374; sewn with head- & tail-bands in 27 gatherings bound with plain endleaves in navy linen with letterpress spine label, lacking the jacket; 224 × 141 × 40 mm.
COPYRIGHT PAGE *"Martin Secker and Warburg Ltd | 22, Essex Street Strand, WC2 | First published 1938 | Made in Great Britain | Printed by the London and Norwich Press, Limited | St Giles Works, Norwich".*
The scarce first edition of the author's autobiography, completed in 1934; a clean copy with toning to label from fixative.

NOTE *most of the edition was reportedly obliterated with over a million books in the destruction of the Simpkin Marshall distribution centre during the Blitz (29 December 1940). Secker & Warburg also lost a further 150,000 unbound volumes & all their paper stocks in the bombing of their own warehouse in Plymouth (March 1941). See* The Book in Britain: A Historical Introduction *by Daniel Allington, David Brewer, Stephen Colclough, Siân Echard & Zachary Lesser (2019: Wiley), p374. While on first examination the present copy appears to be rebound, the absence of blue stain to the top edge of the book-block – a feature of copies bound with gilt-stamped spine – & lack of additional top-edge trim, suggests that it might possibly have been an unbound copy salvaged from the ruins. "Williams, as an organism was and is one of the most interesting 'sensibilities' which America has produced. He was over-impressionable, in that the quiverings of his sensibility were so constant that he never had time to clarify his observation, but instead was lost in a species of life-wonder, bewilderment and torment [p180]."*



1952

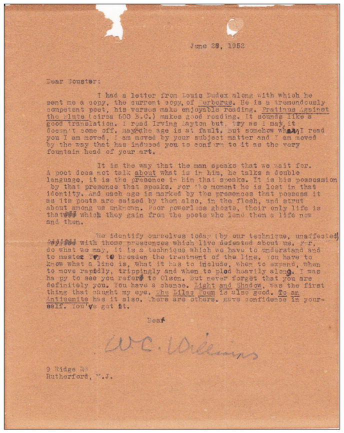
539 **June 28, 1952 | Dear Souster : | … | Best | [signed in pencil, "W.C. Williams"] | 9 Ridge Rd | Rutherford, NJ**

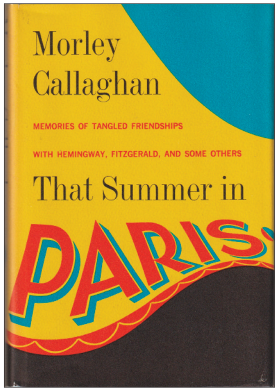
[2pp] typescript leaf; 256 × 202 mm.

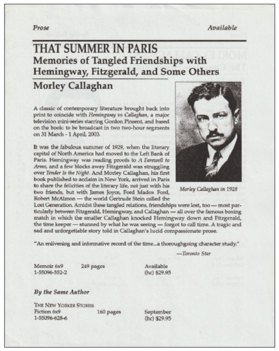
An unsolicited letter from William Carlos Williams to Raymond Souster, typed on the acidic paper provided by his father-in-law back in 1920 to print the original Contact magazine on. Wear along top edge with Souster's original two punch-holes at crown resulting in paper loss (not affecting text).

TEXT *"I had a letter from Louis Dudex [sic] along with which he | sent me a copy, the current copy, of* Cerberus. *He is a tremendously | competent poet, his verses make enjoyable reading. 'Pratinus Against | the Flute' (circa 500* BC*) makes good reading. It sounds like a | good translation. I read Irving Layton but, try as I may, it | doesn't come off. Maybe the age is at fault. But somehow when I read | you I am moved, I am moved by your subject matter and I am moved | by the way that has induced you to conform to it as the very | fountain head of your art. | It is the way that the man speaks that we wait for. | A poet does not talk* about *what is in him, he talks a double | language, it is the presence in him that speaks. It is his possession | by that presence that speaks. For the moment he is lost in that | identity. And each age is marked by the presences that possess it | as its poets are seized by them also, in the flesh, and strut | about among us unknown. Poor powerless ghosts, their only life is | that which they gain from the poets who lend them a life now | and then. | We identify ourselves today (by our technique, unaffected) | with those prescences [sic] which live defeated about us. For, | do what we may, it is a technique which we have to understand and | to master. Try to broaden the treatment of the line. You have to | know what a line is, what it has to include, when to expand, when | to move rapidly, trippingly and when to plod heavily along. I was | happy to see you refer to Olson. But never forget that you are | definitely you. You have a chance. 'Light and Shadow', was the first | thing that caught my eye. 'The Lilac Poem' is also good. 'To an | Antisemite' has it also. There are others. Have confidence in your- | self. You've got it. | Best | W.C. Williams | 9 Ridge Rd | Rutherford, NJ".*

NOTE *the letter has been previously reproduced in Island 1 edited by Victor Coleman (September 1964) & as the cover to my* Inventory of the Contact Press Study *(March 1987: list 29). Addressed to Robin Mathews, his poem about it, 'The Letter on My Wall', appears in* Change-Up: New Poems, *1974: Oberon Press [pp99/100].*




Morley
Callaghan
MEMORIES OF TANGLED FRIENDSHIPS
WITH HEMINGWAY, FITZGERALD, AND SOME OTHERS
That Summer in
PARIS



Prose *Available*

THAT SUMMER IN PARIS
Memories of Tangled Friendships with
Hemingway, Fitzgerald, and Some Others

Morley Callaghan

A classic of contemporary literature brought back into print to coincide with *Hemingway vs Callaghan*, a major television mini-series starring Gordon Pinsent, and based on the book: to be broadcast in two two-hour segments on 31 March - 1 April, 2003.

It was the fabulous summer of 1929, when the literary capital of North America had moved to the Left Bank of Paris. Hemingway was reading proofs to *A Farewell to Arms*, and a few blocks away Fitzgerald was struggling over *Tender Is the Night*. And Morley Callaghan, his first book published to acclaim in New York, arrived in Paris to share the felicities of the literary life, not just with his two friends, but with James Joyce, Ford Madox Ford, Robert McAlmon — the world Gertrude Stein called the Lost Generation. Amidst these tangled relations, friendships were lost, too — most particularly between Fitzgerald, Hemingway, and Callaghan — all over the famous boxing match in which the smaller Callaghan knocked Hemingway down and Fitzgerald, the time keeper — stunned by what he was seeing — forgot to call time. A tragic and sad and unforgettable story told in Callaghan's lucid compassionate prose.

Morley Callaghan in 1928

"An enlivening and informative record of the time...a thoroughgoing character study."
—*Toronto Star*

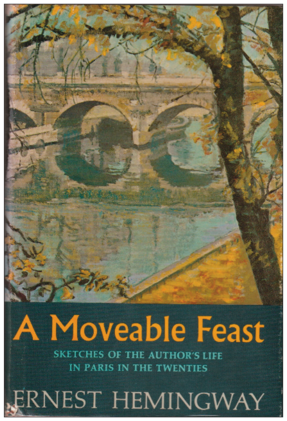
Memoir 6x9 249 pages Available
1-55096-552-2 (hc) $29.95

By the Same Author

THE NEW YORKER STORIES
Fiction 6x9 160 pages September
1-55096-628-6 (hc) $29.95

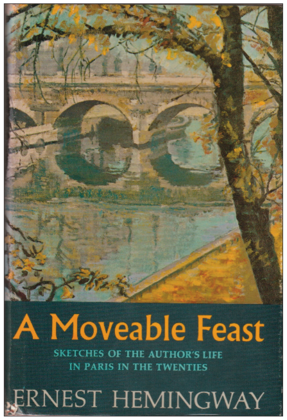
1963

540 **MORLEY CALLAGHAN | That Summer in Paris | MEMORIES OF TANGLED FRIENDSHIPS | WITH HEMINGWAY, FITZGERALD, | AND SOME OTHERS | TORONTO • *Macmillan of Canada* • 1963 [title-spread]**
256pp, 4 plate leaves; sewn in nine gatherings bound with yellow endleaves in turquoise linen printed yellow, black & red, in a lively jacket ($5.00 on lower flap); 217 × 150 × 33 mm.
COPYRIGHT PAGE *"Copyright © 1963 by Morley Callaghan | … | Library of Congress Catalog Card Number: 63-7319 | Manufactured in the United States of America | A section of illustrations follows page 128".*
A lovely copy in a bright jacket; ink name neat on ffe. Elusive thus.
NOTE *on his arrival in Paris, that April 1929, Callaghan's first move was to call Robert McAlmon from the hotel. "Surely my expectation of friendship with McAlmon was soundly based, for not only had he got my stories published, he had been willing to publish them himself. My curiosity about this generous man was immense. Of all the Americans who had been in Paris – those who appear in memoirs and movies – McAlmon is the overlooked man. Not only did his Contact Press first publish Hemingway, but it published Gertrude Stein's* The Making of Americans. *And as I found out, he had the friendship of Joyce and Pound as well as William Carlos Williams. He was willing to help any writer of talent. And what did he get for it? Sneers and open hostility. Suppose he did write sloppy prose himself. It was his awareness of what was fresh and new and good in other writers that made him enormously superior to his detractors – the æsthetes. The writers about writers [81]." A promising pitcher, like Souster, before turning in his cleats in 1923 for a job at the Toronto Star (where he first met Hemingway), Edward Morley Callaghan (1903–90) would go on to become one of Canada's foremost novelists – that is, before opening a lending-library-cum-bookstore where he met Raymond Knister, one of the only other Canadians then published in the Paris little mags besides himself. Joining McAlmon later that evening, he learned of two other "bright boys" from Canada, teens resident near the Quarter in Montparnasse since 1928, John "Buffy" Glassco & Græme Taylor. Though not an issue point, as they appear never to have been corrected, the word "with" is repeated (127:20/1) & the word "had" is likewise duplicated (128:3/4). A promotional leaf from his son Barry Callaghan's publishing house announces an Exile Editions reissue "brought back into print to coincide with* Hemingway vs Callaghan, *a major television mini-series starring Gordon Pinsent, and based on the book: to be broadcast in two-hour segments on 31 March – 1 April 2003".*



1964

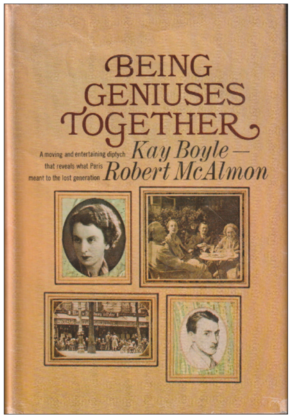
541 **ERNEST HEMINGWAY | *A Moveable Feast* | CHARLES SCRIBNER'S SONS, *New York***
[224pp, 4 plate leaves]: [xii], 212 top edge green; sewn with head- & tail-bands in eight gatherings bound with green endleaves in rust cloth-backed boards gilt-stamped along spine, face & back, in an illustrated jacket ($4.95 on flap); 215 × 146 × 28 mm.
COPYRIGHT PAGE *"Copyright © 1964 Ernest Hemingway Ltd | This book is published simultaneously in the | United States of America and in Canada – | Copyright under the Berne Convention | … |* A*-3.64[*H*] | … | Printed in the United States of America | Library of Congress Catalog Card Number 64-15441".*

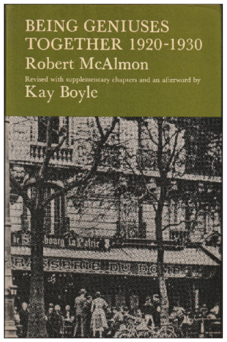


colophon *“Jacket front: oil painting of Pont Neuf, Paris, | by Hildegard Rath | A Book-of-the-Month-Club selection [lower flap]”.*
The author’s final book, written 1957–60, edited & published posthumously by his widow Mary Welsh. Published 15 April 1964 in an edition of 85,000 copies thus (copyright registration number A690692*). A tight clean copy in a bright intact laminated jacket, with bookseller’s stamp & tape-stains on ffe.*
note *Hanneman cites 5 May 1964 as the date of publication [*A31a*], which comes closer to the French edition translated by Marc Saporta, issued 15 May. The second printing bears the code* B-5.64[H] *on copyright page. This edition includes the truncated sentence (198:27/8). The Book-of-the-Month-Club edition (issued June 1964 in a printing of 204,000 copies), cites the book club again on the upper jacket flap while omitting the price. In his brief Preface (dated 1960 at San Francisco de Paula, Cuba), Hemingway apologizes for omitting “many places, people, observations and impressions” from the book (identifying six people), while titling six of its twenty chapters after Gertrude Stein, Ford Madox Ford, Jules Pascin, Ezra Pound, Evan Shipman & Scott Fitzgerald (though two others feature Ernest Walsh & Ralph Cheever Dunning). Apart from the chapters on Fitzgerald, the memory of Sylvia Beach dominates the memoir – next to Stein – which goes on to revive further encounters with Blaise Cendrars, Aleister Crowley, Harold Stearns, Wyndham Lewis & James Joyce, yet not a word about McAlmon (or Callaghan).*
“Look at it in this way. Scott didn’t like McAlmon. McAlmon no longer liked Hemingway. Hemingway had turned against Scott. I had turned up my nose at Ford. Hemingway liked Joyce. Joyce liked McAlmon. Yet these men, often so full of ill will for each other, nursing the little wounds to their vanities, could retire to the solitude of their own rooms and work long hours – sometimes ten hours – a day at the work they loved which gave them their real dignity [Morley Callaghan, That Summer in Paris, *1963: Macmillan, p198].”*

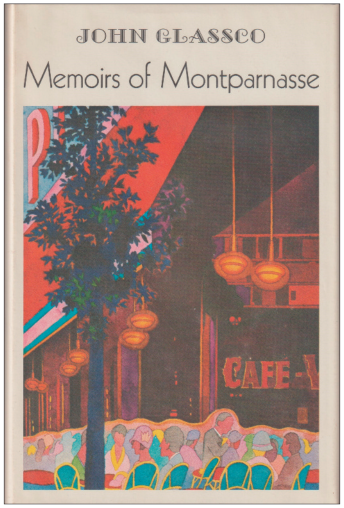
1968

542 ***Robert McAlmon | Being | Geniuses | Together | 1920-1930 | Revised and with supplementary chapters by | Kay Boyle | Doubleday & Company, Inc, Garden City, New York | 1968*** **[title-spread]**
[408pp, 16 plate leaves]: xvi, 392; sewn with head- & tail-bands in twenty gatherings bound with duplex green endleaves in cream linen-backed brown linen gilt-stamped along spine, in a price-clipped photographic jacket; 240 × 165 × 38 mm.
copyright page *“Library of Congress Catalog Card Number 68-11759 | Copyright © 1968 by Kay Boyle | All rights reserved | First edition in the United States of America”.*
colophon *“Jacket typography by Patricia Saville Vœhl | Jacket design by Alex Gotfryd”.*
Revised & expanded version of the nominal author’s autobiography with alternating chapters by Kay Boyle. A tight clean copy in slightly dusty jacket with a touch of wear at lower tip of upper panel.
note *originally published in England in 1938 in an edited version, the present edition incorporates text from McAlmon’s typescript omitted from the earlier version. Reportedly rife with typos (unlike the British edition issued in 1970 by Michael Joseph). “It is my hope that the present revision will do more than provide a deeply sympathetic portrait of a writer and publisher who deserves to be remembered for his unique qualities, but that it will as well help to accord to Robert McAlmon his rightful and outstanding place in the history of the literary revolution of the early nineteen-twenties [Boyle, ‘A Note on Robert McAlmon’, p xiii].”*


BEING
GENIUSES
TOGETHER
A moving and entertaining diptych that reveals what Paris meant to the lost generation
Kay Boyle —
Robert McAlmon

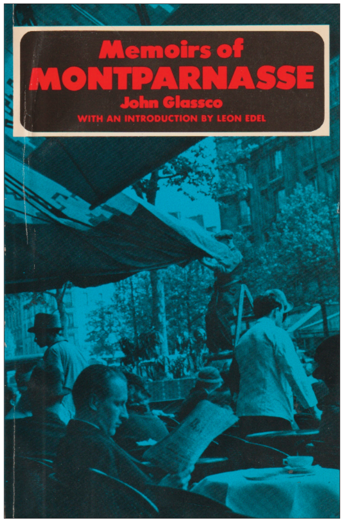


1970



543 **MEMOIRS OF | MONTPARNASSE | JOHN GLASSCO | WITH AN INTRODUCTION BY LEON EDEL | TORONTO, NEW YORK | OXFORD UNIVERSITY PRESS | 1970**
[256pp, frontis]: xiv, 242; sewn in eight gatherings bound with plain endleaves in ochre linen stamped black along spine, in an illustrated jacket ($6.50 on flap); 217 × 144 × 26 mm.
COPYRIGHT PAGE “© *Oxford University Press (Canadian Branch) 1970 | Printed in Canada by | John Deyell Limited*”.
COLOPHON “SBN *19-540168-9 | the drawing on the front cover is by | Blair Drawson*”.
Expanding on the author's initial 'Extract from an Autobiography' (This Quarter 4, spring 1929, pp198–210), the completed fabrication issued February 1970; with author's Prefatory Note dated at Foster, Quebec, October 1969.
A tight clean copy in bright jacket; uncommon thus.
NOTE *remainder copies bear a stamped red star at the foot of the lower pastedown. Frontis sketch of the author by Adolf Dehn (1928). Their first acquaintance in Paris, March 1928, the artist joined Buffy & Græme for brandy on a terrasse where they were interrupted by Leo Stein who presented Dehn with a photo of a long-eared spaniel. “'I thought you would be interested in having this, Adolf,' he said, 'because it struck me as being so like your wife.' 'Thank you, Leo. You haven't one of a bulldog resembling your sister, have you?'* [Memoirs of Montparnasse, *p15*].”

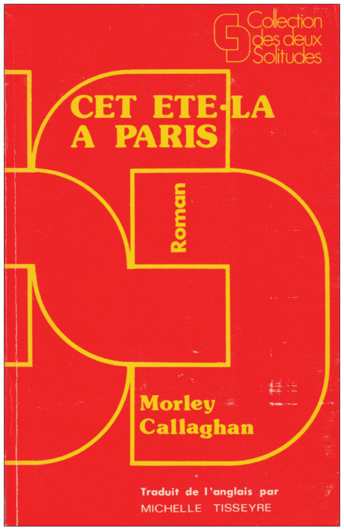
1973



544 ***Memoirs of | Montparnasse* | JOHN GLASSCO | With an Introduction by Leon Edel | TORONTO | *Oxford University Press***
[256pp]: xiv, 242; perfectbound in photographic card covers; 196 × 127 × 16 mm.
COPYRIGHT PAGE “© *Oxford University Press (Canadian Branch) 1970 | First published 1970 | First published in this edition 1973 | 3456 – 3210 |* ISBN *0-19-540202-2 | Printed in Canada by | Webcom Limited*”.
COLOPHON “SBN *0-19-540202-2 | Cover photograph, The Café Sélect, is by André Kertész*”.
A tight bright copy of the first paperback edition; as new.
NOTE *originally issued at $6.95. “'Today we're meeting the white hope of North American literature' said Bob [McAlmon] next morning. 'His name is Callaghan, and he's just come to town with a pisspot full of money from a book called* Strange Fugitive*. Have you read it?' 'No,' said Græme, 'But I know his stories in the New Yorker. Very fine and sophisticated. Just like Hemingway's, only plaintive and more moral.' 'Well, Fitzgerald says he's good, so he's probably lousy. Anyway he has a lot of dough, so we might get a dinner out of him. He's Canadian too.'* [Memoirs of Montparnasse, *p88*].” *Glassco was miffed at Callaghan for his satirical portrayal of McAlmon's snickering companions – chinless Johnny Hill & Charles Milford – in his story 'Now that April's Here'.*

1976

545 **MORLEY CALLAGHAN | CET ÉTÉ-LÀ À PARIS | traduit de l’anglais par | MICHELLE TISSEYRE | PIERRE TISSEYRE | 8955 boulevard Saint-Laurent, Montréal, Qué, H2N 1M6**
304pp perfectbound in printed card covers; 215 × 138 × 19 mm.
COPYRIGHT PAGE *“Dépôt légal: 4ème trimestre de 1976 | Bibliothèque nationale du Québec | L’édition originale en langue anglaise | de cet ouvrage a été publiée au Canada en 1963 | par Macmillan of Canada | sous le titre |* «That summer in Paris» *| © 1963 Morley Callaghan | La traduction de cet ouvrage | a été subventionnée | par le Conseil des Arts du Canada | © Ottawa, Canada, 1976 | Le Cercle du Livre de France Ltée |* ISBN *7753-0068-3”.*
COLOPHON *“Achevé d’imprimer | en décembre mil neuf cent soixante-seize | sur les presses de l’Imprimerie Gagné Ltée | Saint-Justin – Montréal. | Imprimé au Canada”.*
PRESENTATION COPY *with slip tipped inside cover, “Avec les hommages | du | Conseil des Arts du Canada | With the compliments | of the | Canada Council”.*
First edition in French, the tenth volume in the publisher’s Collection des deux Solitudes series; with the stamp of the Pauline McGibbon Cultural Centre, 86 Lombard Street, Toronto (1979–86), inside both covers. Else as new (WorldCat tracing 35 copies).
NOTE *“In 1979, 86 Lombard Street became a Women’s Cultural Centre named after Pauline McGibbon, Ontario’s 22nd Lieutenant Governor and the first female viceroy in Canadian history. The newly renovated space included a cabaret theatre, a 1500-book library, an arts studio workshop space, and a 42-seat café [describing the old City Morgue building at 86 Lombard, Architectural Conservancy Ontario website].” Following the demise of the Centre, the library was dispersed through public booksale (where I bought this copy).*



1980

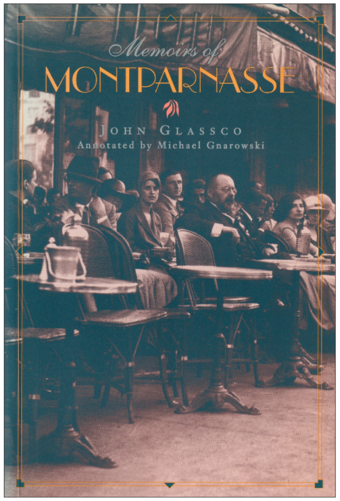
546 **McALMON’S CHINESE OPERA | POEMS BY STEPHEN SCOBIE | QUADRANT EDITIONS**
96pp sewn in six gatherings glued with red endleaves in illustrated card covers; 221 × 140 × 9 mm.
COPYRIGHT PAGE *“Copyright © Stephen Scobie, 1980. | Published by Quadrant Editions,* RR1 *Dunvegan, Ontario* K0C 1J0. *| Distribution c/o English Department, Concordia University, 1455 de | Maisonneuve Blvd West, Montreal, Quebec* H3G 1M8. *| Designed by Tim Inkster. Typeset in Syntax by The Coach House Press | (Toronto), printed and bound by The Porcupine’s Quill (Erin) in December | of 1980. The stock is Zephyr Antique Laid. | Published with assistance from The Canada Council, The Bronfman | Foundation, and a host of generous subscribers. | Cover is after an etching by Hugh Mackenzie. |* ISBN *0-86495-004-7”.*
COLOPHON “McAlmon’s Chinese Opera *is a documentary fantasy about an American who didn’t make it in the Paris of the 20s. Robert McAlmon knew everyone and was not without literary talent yet he wound up selling trusses in Arizona and died alone, abandoned by his friends and his dreams of success. This poem sequence reconstructs the life of McAlmon with consummate skill, particular upon particular, so that we witness not only the unfolding of an individual tragedy, but also new perspectives on a generation we have never been able to forget.”*

POEMS BY STEPHEN SCOBIE
McALMON'S CHINESE OPERA

POEMS BY STEPHEN SCOBIE
McALMON'S CHINESE OPERA

The author's Governor-General's Award-winning poetic documentary in three sections, revisiting incidents in the life of Robert Menzies McAlmon (1896–1956); with frontis photo of McAlmon, John Glassco & Græme Taylor in Nice (1928), introductory quotes to the sections from Kay Boyle, Ezra Pound & McAlmon, & Scobie's 5pp Afterword dated at Edmonton, 1977. As new.
NOTE *published by Gary Geddes who had only recently begun teaching English & Creative Writing at Concordia University (1978–98) but located his publishing venture – initially conceived as a subscription press – just across the Quebec border in Dunvegan to optimize access to publishing grants. Typeset at Coach House Press by Glenn Goluska who would shortly be commissioned, on leaving Coach House (1981), to produce the biography of Sam Bronfman (1982), leading to an extended contract as designer at the Centre for Canadian Architecture, Montreal (under owner Phyllis Bronfman Lambert). Geddes later sold the press to Andy Wheatley (1982/3), proprietor of* Huis Clos *in Montreal –* No Exit *bookshop at 3636 Saint-Laurent – who after relocating to Toronto, encountered difficulties that resulted in the storage unit housing the Quadrant stock, being emptied into dumpsters by the custodian (in a rainstorm no less…reducing much of it to mulch).*

1995



547 **Memoirs of | MONTPARNASSE | JOHN GLASSCO | With the original Introduction by Leon Edel | SECOND EDITION | With a Critical Introduction and Notes on the Text | by Michael Gnarowski | TORONTO NEW YORK OXFORD | OXFORD UNIVERSITY PRESS**
[296pp, 8 plate leaves]: [xxxii], 264 (last two leaves blank); perfectbound in photographic card covers; 227 × 152 × 23 mm.
COPYRIGHT PAGE *"Oxford University Press, 70 Wynford Drive, | Don Mills, Ontario M3C 1J9 | … | ISBN 0-19-540977-9 | … | © Oxford University Press (Canadian Branch) 1970 | First published 1970 | First published in this edition 1995 | Design: Brett Miller | 1 2 3 5 6 7 8".*
The annotated & illustrated second edition. A tight clean square copy.
NOTE *'Fiction for the Sake of Art: An Introduction to the Making of* Memoirs of Montparnasse*' by Michael Gnarowski, the author's close friend, incorporates extensive revelations & insights from Glassco's notebooks, showing that more than a little of his memoir was in fact fiction. In a letter to Kay Boyle, Glassco defended his creative flourishes with "our friendship has been blown up, glamourized, and made intensely significant in the framework of the story itself. (The events of the whole book have been re-arranged, telescoped, speeded up and dramatized in the same way.) You see, we have long invented dialogues, do things we never did, go places we never went, etc. It's really fiction: I was trying to re-create the atmosphere and spirit of the Paris of those days as it was for me* [p xx]*." Far the liveliest & most entertaining book on the period, his approach worked, though her concern prompted him to resort to pseudonyms for her & a number of other recognized figures.*

APPENDIX: CONTACT MEMOIRS

‘The Heart Still Singing: Raymond Souster at 82’ an interview with Tony Tremblay

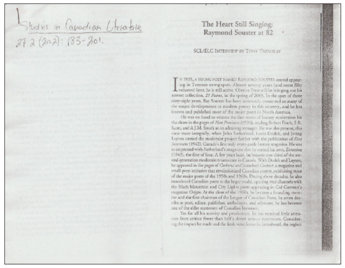
In 1935, a young poet named Raymond Souster started appearing in Toronto newspapers. Almost seventy years (and some fifty volumes) later, he is still active. Oberon Press will be bringing out his newest collection, *21 Poems* [*sic*], in the spring of 2003. In the span of those sixty-eight years, Ray Souster has been intimately connected to many of the major developments in modern poetry in this country, and he has known and published most of the major poets in North America.

He was on hand to witness the first waves of literary modernism hit the shore in the pages of *New Provinces* (1936), reading Robert Finch, F.R.Scott, and A.J.M.Smith as an admiring teenager. He was also present, this time more integrally, when John Sutherland, Louis Dudek, and Irving Layton carried the modernist project further with the publication of First Statement (1942), Canada’s first truly avant-garde literary magazine. He was so impressed with Sutherland’s magazine that he started his own, Direction (1943), the first of four. A few years later, he became one-third of the second-generation modernist triumvirate in Canada. With Dudek and Layton, he appeared in the pages of *Cerberus* and launched Contact, a magazine and small-press initiative that revolutionized Canadian poetry, publishing most of the major poets of the 1950s and 1960s. During those decades, he also introduced Canadian poets to the larger world, opening vital channels with the Black Mountain and City Lights poets appearing in Cid Corman’s magazine Origin. At the close of the 1960s, he became a founding member and the first chairman of the League of Canadian Poets. In seven decades as poet, editor, publisher, anthologist, and advocate, he has become one of the elder statesmen of Canadian literature.

Yet for all his activity and production, he has received little attention from critics: fewer than half a dozen serious treatments. Considering the impact he made and the fresh verse forms he introduced, the neglect is shameful. That a poet of his stature (or Dudek’s, for that matter) would not make the pages of Oxford’s *New Anthology of Canadian Literature in English* (2002 [edited by Donna Bennett & Russell Brown]) says much about the revisionist project in this country. Despite these setbacks and failing eyesight due to macular degeneration, Souster continues to write poetry. As he wrote in ‘Good Fortune’ in 1964, “life isn’t a matter of luck / of good fortune, it’s whether / the heart can keep singing / when there’s really no reason / why it should at all.” I met with Ray at his home in Toronto in the spring and fall of 2002.

TT *One aspect of your life that critics know almost nothing about is your early schooling. Can you tell me about that?*

RS I went to Runnymede Public School in West Toronto in the Jane Street neighbourhood where I still live. It was uneventful, really, except for the fact that the boys and girls were almost completely separated. I was a model kid, went to Sunday school and the Runnymede United Church, and did my homework. I wasn’t a daring, adventurous type. Baseball was my passion. When it was time for me to go to high school, however, my mother panicked. She’d heard a lot of stories at church about students who got in with girls and got them pregnant. All gossipy nonsense, of course. I don’t know why she was worried about me because she never had any cause. The prospect of my going to the public high school so frightened her that she eventually sent me to UTS, the University of Toronto School. My great-uncle Jim offered to pay my tuition if I got accepted. UTS was an interdenominational school for boys run by the University, and had loose affiliations with the Ontario College of Education next door. Every year about 40 of 400 kids who wrote competitive examinations got into UTS. I wrote and was selected, though I had to repeat a year because



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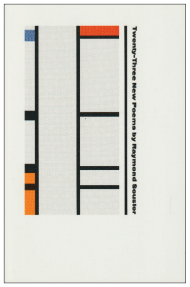
Studies in Canadian Literature
27.2 (2002): 183-201.

The Heart Still Singing:
Raymond Souster at 82

SCL/ÉLC Interview by Tony Tremblay



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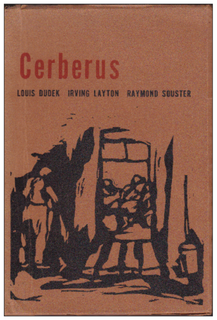
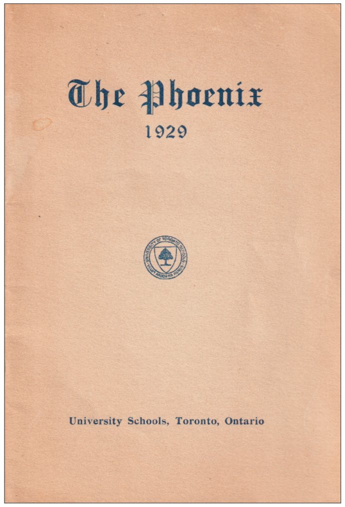
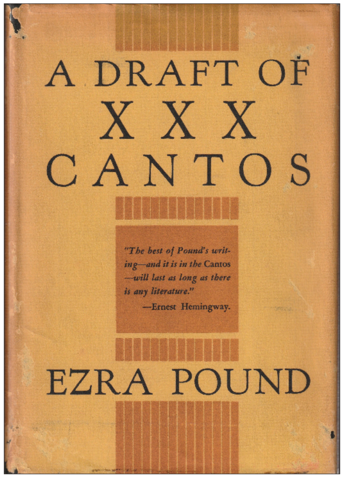





A DRAFT OF
XXX
CANTOS
"The best of Pound's writing—and it is in the Cantos—will last as long as there is any literature."
—Ernest Hemingway.
EZRA POUND

they only had places in the Lower Fourth Forms. There were about 500 students at the school. It was run like an English school with houses and teams for each form and prefects in charge of the classrooms. Because I was a little older, I was elected by the students the first two years as prefect, so I had to keep order when the teacher was out, a hell of a job. I never sought that kind of authority again. I started off well academically, but got progressively worse as my interest in poetry and writing increased. My homework took a back seat. Eventually I transferred to Humberside Collegiate to finish my final year of high school. It was the first time I ever had girls in my classes. I couldn't do math so I took languages: Latin, French, German and Greek. It was too much, and though I did graduate, my educational career ended with a whimper.

TT *You've said elsewhere that your apprenticeship as a poet was through reading, specifically that you were a reader first and a poet second. Can you elaborate on that?*

RS Yes, it all started with the influence of my father. He was a great reader, which, in turn, I became. He read mostly true adventure stories and detective novels, so I started on those. Once I started, I couldn't stop. I read everything. I remember reading Arnold Bennett, being quite taken by the "Five Towns" trilogy. I also liked the stories of G.A. Henty, whose books I inherited from my uncle Syd, another reader. From Henty, I acquired my love for history and military campaigns, a love I still retain. My father never bothered with military books, partly because he went through World War One in the artillery. He had seen enough. But Henty interested me with all the heroic adventures that would appeal to a young boy. One of my favourites was called *With Lee in Virginia*. The hero was a Confederate spy who was going north. Funny, I still remember that book vividly. My introduction to ancient Egypt, to the South African War, and even to Canada came from Henty. I remember enjoying *With Wolfe in Canada*. Sad that I had to read an Englishman to learn about my own country. My next reading tutor was "Bunny" Baird, the UTS librarian and an English teacher. He was a little guy so we called him Bunny. He was the coach of the junior basketball team and had in the library many books on modern literature: the modern English and American poets and novelists, Yeats, MacLeish, Hemingway, Joyce, Woolf, you name them. With his help I graduated from reading adventure stories to literature at the tender age of fifteen. Because I didn't know any better, nothing was too difficult for me – I consumed all the poetry and modern prose I could. I read John Masefield, encountering narrative poetry for the first time in his long poem 'The Everlasting Mercy'. I also was taken with Edwin Arlington Robinson, as most adolescent boys are. Penguin had just published Hemingway's *A Farewell to Arms,* a book that became key for me. I started imitating Hemingway: his style, subject matter, even his forms. I also read Joyce's *Portrait*, another book that had a great effect on me because my school situation at the time, though not Jesuit, was otherwise similar. After Joyce, I started to write stream-of-consciousness stories. Bunny'd get one of these stories as my homework assignment, call me up in front of the class, and proclaim that it was the best story a student had written, but, because the sentences didn't have subjects or verbs, Souster would only get 60/100. That's what imitating Joyce got me. When I had read every book of interest in the UTS library, I went through the library of OCE next door. When I exhausted that library I went on to the Main Public Library downtown, now the new University of Toronto Bookstore. The Main Library had a basement full of poetry. So I began to read whole collections of Robert Frost, Ezra Pound and Stephen Spender. Frost was another big discovery in my life: I imitated his unrhymed monologues and incorporated his idea of place into my own scribblings. I had read all the early Pound – I think there were thirty cantos at the time – before I was eighteen.

TT *So previous critics of your work have got it wrong in their inference that Louis Dudek was the one who introduced you to many of these early modernist poets?*

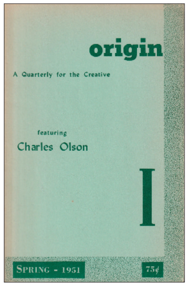
RS Well, that's true. I introduced Louis and Irving [Layton] to more than a few, but having said that, they introduced me to a few too. Louis introduced me to Creeley and Olson, having come across Origin in New York. We were all at his grandmother's farm at Charlemagne on the Little Jesus River having a picnic one summer. Louis threw two issues of Origin down on the table and said, "here's what the nuts in New York are doing these days." I could see that he didn't think they were much and so I skimmed through them there and half-heartedly agreed. About a year later I got back to them, this time more carefully, and found them a revelation, especially Olson. Here's another Robert Frost, I thought, a poet of place. While I'm at it I also have to credit Louis for bringing me to William Carlos Williams. He gave me Williams's *Collected Later Poems* one Christmas, and it was tremendous, really knocked me out. The idea that a full-time doctor was able to write all these poems in his spare time between patients when working half the night with house calls was astonishing to me. As someone with a full-time job, I could relate to what the man accomplished. He inspired me.

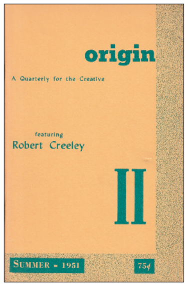
TT *There's something else I'd like to explore in asking about your early reading, and that is your first experience of poetry as something to be written, not just read. Louis, since we've mentioned him, told me about his first experience of reading Whitman in Louis Untermeyer's anthology. He knew at that moment that poetry would be his vocation. Do you remember reading any poet in particular whose work was purposeful to you in that way, whose work was not just something to be admired but something to be emulated, a stimulus?*

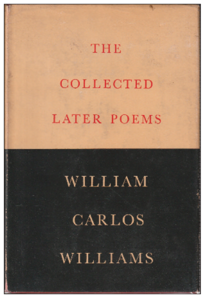
RS To answer your question I have to go back to an anthology I had as a child, *Shorter Poems*. I wasn't much beyond grade school at the time. It is a book I still have, and which I consider a gold mine. My boyhood scribblings are still in the margins. It was published by Timothy Eaton and Co Ltd, believe it or not, in 1924. My first memory of poetry as something I could do, or at least imitate, came from reading Archibald Lampman's 'Heat' in that old school anthology. I still think that poem is unsurpassed in our literature. My first attempts at poetry began as imitations of Lampman's sonnets, then I moved to doing the same with Marjorie Pickthall and Charles G.D. Roberts, probably because I detected similarities in their work. I wasn't very good, but my father didn't seem to know that, which was fine for me because his pride in my achievement actually launched my poetry career. There was a column in the 1930s on the editorial page of the Toronto Star called 'A Little of Everything.' And that's what it was, literally: smart sayings, light verse, humour. After I wrote one of my knock-offs of Lampman, my father was so impressed that he copied it out in better hand and sent it in. They published it as 'In Winter' on 26 February 1935. So my first publication was in the Star when I was fourteen. My mother cut it out and pasted it in the family scrapbook. Seeing my verse in print like that was both thrilling and embarrassing, but it did point me in a direction. In the next three years I published almost forty more poems in Toronto papers, the Star, the Mail and Empire, the Globe, and the Globe & Mail. It was from roughly that time that I started to write seriously, not necessarily for publication but to explore my feelings through words.

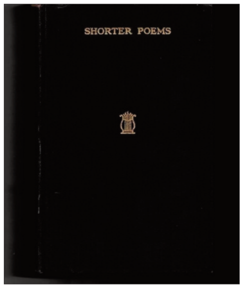
TT *Those mixed feelings you describe are very common. Young poets often write about having to overcome the shame of declaring their true intentions toward poetry. For many, working up to this public declaration is a painful process. Were you any different, and to whom did you declare your intentions?*

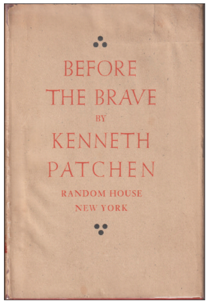
RS No, I was no different than the rest. I was a baseball player, loved the game, and would have had no trouble at all declaring baseball my vocation if I thought it had been. But it wasn't; poetry was. Only when I got to UTS was I ready to show someone of authority my work, and, I suppose, announce to the world that I was a poet. The person I

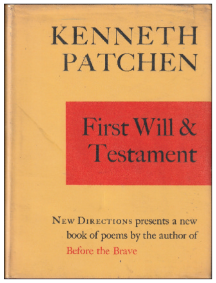


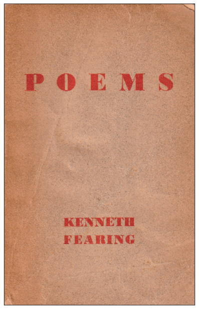


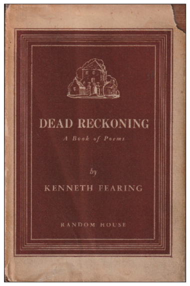












chose was my history teacher, Mr Daniher, a man who later became a professor of history at OCE. I left a little scribbler of poems in his office with a note asking him to kindly look it over and offer advice. I didn't know if he knew anything about poetry, but he was a hell of a good history teacher, so that was close enough. After about a week he said, "you have the poet's eye, but you've got to learn about rhyme and rhythm," and so he sent me to Bunny Baird, his colleague. It was at that point, with Bunny's help situating me in the library, that I started studying poetry with a mind to writing it seriously. A few years later, when I thought I had advanced from my boyhood beginnings, I started sending my work out to real journals. Earle Birney accepted my poem 'Nocturnal' for The Canadian Forum in 1940; however, it was Winfield Townley Scott, a poet who was literary editor of The Providence Sunday Journal [Rhode Island], who would become my first professional editor. The year was 1941. He was known to have a contributors page, for which he paid handsomely. So I submitted a couple of poems, and he took one, 'Twentieth Century,' sending me $10.00, a huge sum back then – you could buy two or three books for that. I kept sending poems in, and he kept publishing them, even after I started at the Imperial Bank. Around that time he asked me to do a survey of contemporary Canadian poetry, which I called 'Report From Canada.' He paid me $15.00 for it. Needless to say, that was very encouraging. I had heard about the Gotham Bookmart in New York, the famous avant-garde bookstore, so I wrote and asked for a catalogue. When the catalogue arrived I ordered Morley Callaghan's first novel, *Strange Fugitive,* for $5.00 and then Kenneth Patchen's *First Will and Testament.* Patchen was one of my gods at the time. With my next few cheques I bought a number of Kenneth Fearing's books. The point is that getting paid for my work brought me into the circle of the wider literary community. I started thinking of myself as a poet and doing the things that poets do.

TT *I have a few questions about your involvement in literary magazines. One of the old chestnuts of Canadian literary history is that you mimeographed your own little magazine, Direction, on RCAF paper while you were stationed at the Air Force Base outside of Sydney, Nova Scotia. What is not as widely known is that you named the magazine after James Laughlin's New Directions, the US publishing house that was printing the line of books you were buying from the Gotham. What was the impulse that prompted Direction, a somewhat unusual undertaking at a military base?*

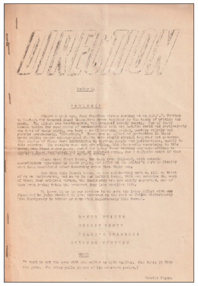
RS When the Air Force decided to set up a radar detachment in Sydney, 150 operators from all over Canada came in to run it. One was Bill Goldberg, Irving Layton's nephew. Irving told him to look me up. He greeted me with the latest copy of First Statement under his arm, one that had my poem 'The Hunter' in it. He was a likeable fellow, a big strong Jewish guy with a nice even disposition. We hit it off immediately, partly because of our common interest in poetry. I had lots of poems to publish and Bill had a girl in Toronto he was pretty hot on who he was writing poems to so he was working hard at writing too. We soon met David Mullen, a talented artist and a poet also. Basically, we needed a forum and a cause, so the three of us decided to start a little magazine. It wasn't very long afterward that we decided we were going to use the magazine to rebel against traditional Canadian poetry. David did a few cartoons lampooning the old garrison poets of the 1920s and I wrote an editorial doing much the same. Before the year was out, though, the Air Force dismantled its radar unit in Sydney and my new friends were all posted elsewhere, Bill to Port-aux-Basques, Newfoundland, and Dave to an even remoter location farther north. Bill got friendly with the officer in charge at his new base who allowed him to continue the magazine as long as he kept it quiet and didn't write anything crazy in it. So Bill continued to publish it and we contributed from afar. I managed to get into its pages some excerpts from Henry Miller's *Tropic of Cancer,* a book banned everywhere then. Irving contributed, Miriam Waddington sent us a short story that we published, and I even persuaded Kenneth Patchen to send us a couple of poems. But nobody really saw the magazine. We printed 100 copies of each issue and gave them out to friends.

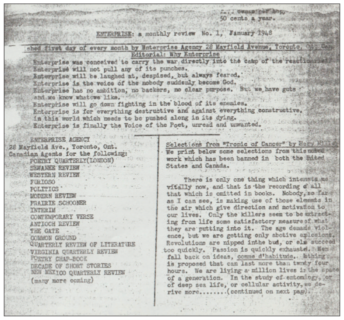
TT *Well, you must have enjoyed the venture because after Direction came Enterprise and then Contact, a magazine that took on Northern Review. Were you trying to reach wider audiences with these later magazines or just continuing your cultural work under different editorial conditions?*

RS I did enjoy the magazines; they were little centres of energy. Small in the greater scheme of things, but important to many who were looking for a place to display their work. You must remember how few outlets there were for poets at that time. After I got out of the Air Force, I went back to work at the Bank, but in order to make a little extra money, I became a publisher's distributor, sort of a sales agent. At first I was distributing magazines, mostly American college quarterlies like Sewanee Review and Yale Review. Nobody had ever thought to bring those magazines to Canada. I sold them at Roher's Cigar Store on Yonge and Bloor in Toronto. There was really no money in it but the work put me in touch with other magazines and editors and instilled in me the importance of publicity. I called the little business "Enterprise Agency," from which the name of the magazine Enterprise came. That was around 1948. After about three years of that it was time for a change, some growth, and so Contact emerged, named after the well-known literary magazine in the States in the 1920s. Louis heard about Contact from Irving, liked the name and the vision I had for the magazine, so he came along. But, though we shared the larger vision, we differed from the start. Louis wanted to keep it Canadian, for young writers, but I was more interested in finding established writers in the States and in other languages in translation. I saw Contact as part of my broader education in poetry, an education that Louis had already had formally in New York and at the feet of Pound. My interest in that outreach eventually led to the connection with Cid Corman and Origin. I started by encouraging him to contribute and then asked him if we could have some of the overflow from Origin. So from him I got a lot of translations in different languages, and learned along the way. One other thing about Contact that bears mentioning is the format I invented, really out of financial necessity (I couldn't afford anything else). We would type the content on mimeograph sheets of legal paper, 9 × 14, fold the sheets in half, put a couple of staples down the middle and the address on the outside, and put it in the mail. There were no envelopes and no fancy covers, and we could produce an issue of 200 for about $50.00, which is all the money I had. Tish copied that format along with more than twenty American magazines. So Contact was the granddaddy of that particular format.

TT *The discussion of literary magazines, Contact in particular, is the appropriate time to ask you about your long friendships and working associations with Louis and Irving. The three of you formed the second generation modernist triumvirate, sharing the pages of Contact Press,* Cerberus, Unit of Five *(at least you and Louis), and, as Louis said, cleaning out the cobwebs of staid Victorianism in Canadian verse. Can you tell me about your first encounters and associations with those two?*

RS I met them around the same time, in the early 1940s. They were working on John Sutherland's First Statement, editing and distributing it. Irving wasn't much for printing. John and Louis were the ones who got stuck with that. With Bill [Goldberg] acting as go-between, Irving wrote to me in Sydney and invited me to come to Montreal when I had leave. So the first leave I had, I went up. Irving and Betty [Sutherland-Layton] were on University Avenue, close to the old Bonaventure Station, in a run-down building that had a repair shop of some kind on the first floor. They had one room on the second floor and a bedroom on the third. I arrived in the early morning after spending all night on the train from Cape Breton, and they were just about to go to work. John and Audrey [Aikman-Sutherland] were there, and Irving and Betty. They were proofreading at the Montreal Star – working a half day there and the other half





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ENTERPRISE: a monthly review No. 1, January 1948

shed first day of every month by Enterprise Agency 28 Mayfield Avenue, Toronto, Ont., Can

Editorial: Why Enterprise

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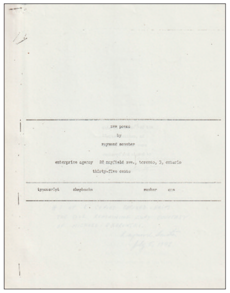
DECADE OF SHORT STORIES
NEW MEXICO QUARTERLY REVIEW
(many more coming)

Selections from "Tropic of Cancer" by Henry Miller
We print below some selections from this noted work which has been banned in both the United States and Canada.

There is only one thing which interests me vitally now, and that is the recording of all that which is omitted in books. Nobody, so far as I can see, is making use of those elements in the air which give direction and motivation to our lives. Only the killers seem to be extracting from life some satisfactory measure of what they are putting into it. The age demands violence, but we are getting only abotive explosions. Revolutions are nipped inthe bud, or else succeed too quickly. Passion is quickly exhausted. Men fall back on ideas, comme d'habitude. Nothing is proposed that can last more than twenty four hours. We are living a million lives in the space of a generation. In the study of entomology, or of deep sea life, or cellular activity, we derive more........(continued on next page).



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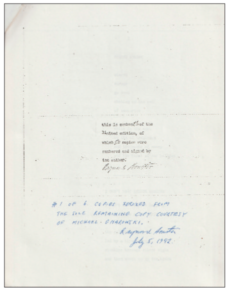

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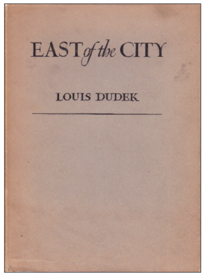
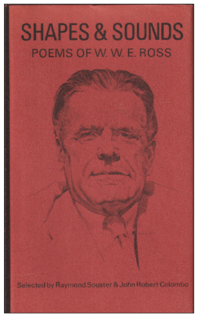
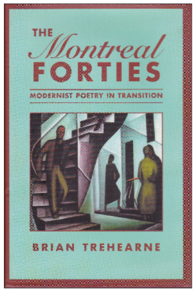






on their literary concerns. They gave me some breakfast, made me comfortable, and went off to work. I slept the rest of the day and saw them later that night. The next day John took me to a Hungarian café to meet Louis. He was on leave, too, from his studies at Columbia. I thought Louis was fascinating. He immediately started to tell me how to write poetry. He had definite ideas and didn't mind voicing them. The talk was very stimulating. The following summer we all met again at the Dudek farm on the Little Jesus River – John went skinny-dipping. Louis, as was his custom, gave me lots of advice, telling me not to be in a hurry with my writing and publishing. You see, he hadn't broken with John yet, but he was close. He was quarrelling with John, wanting him to be less colloquial, open up First Statement a bit, but even that early John was going in the other direction. He was becoming conservative and nationalist, we all saw that.

TT *How did Louis's and Irving's editorial temperaments differ from yours, and how did you assert your own editorial preferences in the middle of two strong personalities like theirs?*

RS Well, I'll have to answer in terms of Louis because he was the one most intimately involved in the editing process. Irving was always around, but he had other fish to fry. He didn't bother much with editorial politics. If you read Louis's *East of the City,* you'll see that our poetic temperaments were basically the same. He may have been a little more serious than I was about social conditions at the time, but I soon toughened up. We both viewed the city as not altogether evil but lacking compassion for the masses. Things were really rough then. There was no welfare, no old age pension. People were left to their own devices. An awareness of that injustice allied Louis to Pound, who was obsessed with similar concerns, only larger in scale. Our editorial temperaments followed from that. We were for the underdogs, whether forgotten citizens or neglected writers. Of course, we differed on particular writers, like all editors do. To give you one example, I really liked the work of W.W.E. Ross. Louis and Irving weren't as enthusiastic. I was fascinated with Ross's World War One background, his work as a geophysicist, his self-education as a poet, and the fact that he was really our first home-grown Imagist. He was publishing in Poetry (Chicago) and The Dial in the 1920s for God's sake. After he died, I edited and published his collection *Shapes and Sounds* [1968], the first collection to have his name on it. His earlier books were published privately, and without his name on the covers. He didn't even give them away he was so afraid about himself. That nervousness endeared him to me and we became close friends. I, too, was nervous, and for years had to fight migraines every time I read in front of an audience.

TT *Maybe you can help clear up what has become a point of contention in Canadian Studies, namely the accuracy of Louis's representation of the reach and aims of the First Statement group. Louis's take, which Brian Trehearne challenges at the end of his recent book* The Montreal Forties, *is that you young buckaroos were seeking to supplant A.J.M. Smith and F.R. Scott, the elders, and institute a new poetics of les jeunes. What is your take on this?*

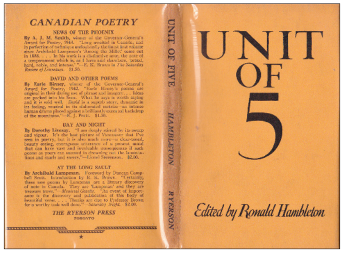
RS Well, that's a tough one because, in a sense, both those perspectives are true. What Louis wrote about the period is accurate, if sometimes embellished. I don't fault him for that. He was the one who wrote it all down, and in that sense became our spokesman. When we disagreed, we quarrelled, and those quarrels are on the record. Louis got it right in emphasizing the abundance of energy and enthusiasm we had, and maybe those emotions got mapped onto our mission in Louis's telling. In that regard, Trehearne is closer to the truth as I experienced it. *New Provinces* was my Bible when it came out in 1936, so much so that I read everything else I could find on each of the poets displayed there. I thought Scott's satires were tremendous and, though he was quite classical for me, I liked and learned from Smith. The others felt much the same. Now, if you are asking about the extent to which our small magazine and press work was political in an activist way, I'd have to say "Not much," even though that might contradict some of the things that have been written about our group. I remember the four of us [Sutherland, Dudek, Layton, and Souster] as individuals voicing our despair about social conditions and the state of the world. When we started out we weren't formally affiliated with any party and we never did intend to get mixed up in politics. We liked The Canadian Forum and were certainly socialist in our sympathies, but that was really the extent of our politics in the beginning. But we were pretty smart about politics, you know, even as young guys. We were well aware that *New Provinces* sold even fewer copies than *Unit of Five,* about thirty copies. Can you believe that? Tells you something about how well the avantgarde is received, no matter how mainstream it may become.

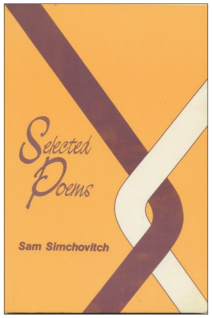
TT *Are you sure you are not being revisionist in your remembering there? I'm thinking of your manifesto-like prefaces, your commitment to the poets of the 1930s, your more-than-passing interest in the fellow travellers, some of whom set up shop in your own city. Many of the intellectuals you admired were socialist, some openly communist when it was still okay in the west to be such a thing.*

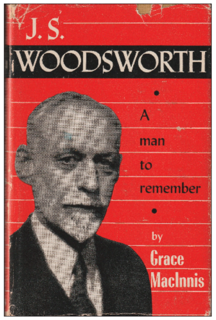
RS Well, you are right about the Toronto I grew up in. Spadina Avenue, the old garment district, was a hotbed of communism in the 1930s. During the 1920s there was a huge immigration of Russian and Polish Jews into the district. Rich and poor, educated and illiterate, worked on the sewing machines. A famous Yiddish poet who I helped translate into English some years ago repaired and made shoes at the corner, eked out a living there all his life, yet he was admired in his community and abroad as a brilliant man. There was a heavy Marxist feeling that grew from the injustices in that place. The communists started organizing the garment workers in the States, and it spread to Canada, coming to Spadina in Toronto. Even Emma Goldman, the notorious anarchist and revolutionary, actually lived in Toronto after she lost her American citizenship for being denounced as a spy. She died on Spadina Avenue. She gave a series of lectures here, and these immigrants, wanting to better themselves, attended in droves. They assembled to hear her speak at the Yiddish Theatre at the corner of Spadina and College, all these suffering, hopeful people. So, yes, my sympathies were certainly with them because I admired their strength of character and their fierce loyalty to language and culture. When I was in Sydney, I was invited to join a communist cell. I gave it serious consideration, thinking, at the time, of Spender and Day Lewis and J.S. Woodsworth, the first leader of the CCF. He was my personal favourite, a hero; his social gospels were riveting. He was the only one who voted against World War One. When it was introduced in the Commons, everybody voted for war except him, yet he got up and spoke passionately, eloquently, for a whole hour without a single note in front of him. When he travelled around, he would always go by coach. He was respected, a leader like none today. I went to one of the communist meetings in Glace Bay, thinking about all this. But I never did join. I didn't want to get involved in politics, not after what they did to Woodsworth.

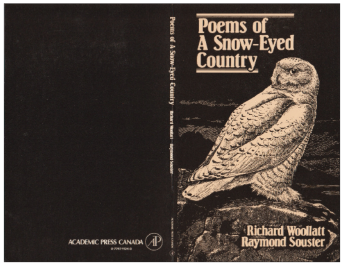
TT *To get back to your cultural work, I want to ask you about your activity as an anthologist. You became an avid and important anthologist, especially of school texts. You brought out ten of those texts, and reprinted the poetry of almost that many other Canadian poets (Campbell, Lampman, Scott, Carman, Sherman, etc). For a poet of the evening hours, as Wallace Stevens once called himself, that kind of yeomanship is very selfless. What motivated that activity?*

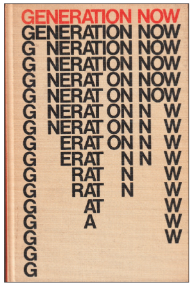
RS I got to know a fellow named Dick Woollatt. His father had been a United Church minister up in the Peace River area and had moved his family in and out of many of the little towns up there. Dick was raised everywhere; he was a patchwork of places. He ended up becoming a very unorthodox high school English teacher, quite ahead of his time. He used to tell me about the fights he'd have with principals. When the curriculum said he was supposed to

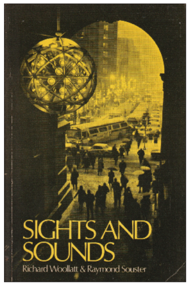


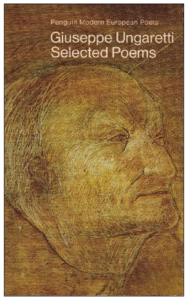


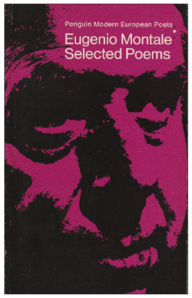












teach a Shakespeare play, he would agitate to do a Canadian play instead. He read my poetry and wrote to me, and became my connection to the world of anthologies. You see, he could never find the material he wanted to teach, nor the material his students wanted to read. So we set out to produce books that the average kid would enjoy instead of having to suffer through. The first one, *Generation Now* [1970], sold widely, so we produced another. Macmillan brought out that one, *Sights and Sounds,* in 1973. It was probably our most successful, going into three or four printings. Gee, we made about $3000 each on that one. We just went forward from there. We'd stuff them with all kinds of interesting and eclectic things: English and concrete poetry, ballads, and, of course, our favourite poets (that's how I got Elizabeth Bishop and Kenneth Patchen in). Folk singing was big in all the coffee houses here in the early 1970s, so we added Gordon Lightfoot and other folk singers to the mix. The kids with long hair loved it; we, in turn, got them reading poetry. At one point we had an idea for a *World Poetry Anthology,* but nobody would bite on it. I typed out hundreds of pages. I was a demon in those days.

TT *In the late summer of 1966, at Ralph Gustafson's home in North Hatley, Quebec, you and Louis and Ron Everson and Frank Scott sat down to map out a charter for a new League of Canadian Poets. You were the first elected Chairman of the League. Why was such a league necessary?*

RS Well, that's a good question. It all started with preparations for the Centennial Year. The federal government decided they wanted to do an anthology of Canadian writing and the only organizations they could find that spoke for poets were the Canadian Poetry Association and its French counterpart. So those associations got the contract for the *Centennial Book,* and a guy who was working on the Farmers Weekly out of Montreal at the time edited the thing. It was a large book of prose and poetry in English and French. He didn't do a bad job, but I thought some of the writers he contacted and later included were not representative of what poets in Canada were doing in the 1960s. I also thought it was a shame that a more representative body didn't exist that would be able to carry the momentum of that initiative, press the government for money for writers, and provide a voice for the rapidly increasing number of poets toiling away in Canada. We persuaded Frank, who was a bigwig in the halls of federal power, to raise the idea of a permanent League at the Canada Council. He did, but what they ended up doing was getting behind the idea of a World Poetry Conference instead, with Louis at the helm (they wanted a Montreal poet, and Louis was the natural choice). Louis invited Ezra Pound, who didn't show up, and, well, the story is well known. I wasn't invited to it, and I had no intention of going anyway. It was kind of a debacle in the end. What it meant is that the League was on its own, which was just as well. We didn't do too badly; this year will be our 37th anniversary.

TT *I'd like to switch gears again to ask you about your own poetry. Much has been made by critics and reviewers of your interest in the subject and your disinterest in form. I'll start with the latter. Is this "disinterest in form" a fair assessment?*

RS I think a lot of my poems have form. I have a group now of about 250 short poems, many written in meter. The form depends on the subject of the poem, of course, what form suits it. I never thought of myself as being averse to form; in fact, I always felt that I had a natural rhythm in my lines. In the study of form, though, I was influenced by two Italian modernists: Eugenio Montale and Giuseppe Ungaretti, the famous World War One poet who started writing poems in the trenches. I studied Ungaretti especially closely, first from Cid Corman's translations in Origin, and then in the original. He relied on lines that were very short, stripped right down, quite different, actually, from Montale's babble or "half speech" as it was called. In poems like 'Face of a Man,' Ungaretti challenges the traditional form that he inherited from the Italian (florid and Romantic) and writes what I think of as a more representative modern line. Ungaretti and Montale were keys to me finding the natural rhythm that felt right. When I started writing, I was writing in sonnet form and regular pentameter. Slowly, over many years, and with the help of other poets like [William Carlos] Williams, [W.W.E.] Ross, and these Italians, I found the unrhymed rhythm I was searching for. To me, that rhythm is form.

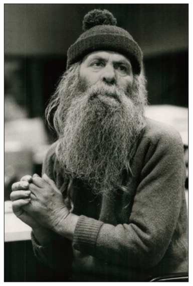
TT *What about the critical emphasis on your "interest in the subject?" Does this emphasis reflect your own sense of what you write about or does it lead to some misdirection?*

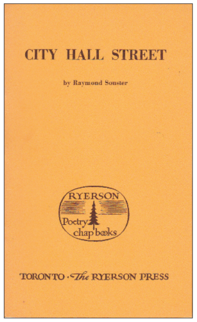
RS Well, as we've already discussed, I feel very close to what might be called "the man on the street" or "the ordinary citizen." Ordinariness and human struggle have always interested me much more than ideas, which seem to be the currency of academic poets these days. The average person you see on the street – well-dressed and going to work – what can you write about him from that outward show? Well, you can write about comfort and maybe conformity, perhaps his secret or buried life, but that becomes clichéd pretty soon. On the other hand, people who are having a hard time, sleeping in the bus shelters or outdoors in packing cases through the winter, as 200,000 are now in Toronto, these are the more interesting people to me. I want to know what brought them to where they are, who injured them or broke their spirits. I recall one lady at Queen and Yonge who'd wrap herself in cellophane and stand in the doorway all night, refusing to go to a shelter. I wonder what her story is and why she stands in the cold refusing the pleas of the Salvation Army Officer who wants to take her inside. Some of these people are being let out of institutions and shouldn't be on the street, but the greater number, I believe, are independent people, gamblers and alcoholics and wanderers who are lonely or loveless or living out the consequences of a series of bad breaks. To watch them is to understand that you just have to keep on with life, that you can't give up, no matter what. The sooner you learn that, it's easier to live.

TT *What we are talking about reminds me of something that Northrop Frye wrote about your poetry: that you incorporate the "unpoetic" into your work. He was no doubt referring to poems like 'Search' and 'City Hall Street' and 'Roller Skate Man.' I can't think of a poet before you in Canada who was as deliberately "unpoetic," perhaps with the later Lampman being the one exception.*

RS Well, that's true of the epic that I'm working on now, which, curiously is about Lampman, a poet I admire very much. I've taken a selection of his letters and put them into verse form. If you read his letters you can see the dilemma of the poet in Canada and how that carried over into his life. Many people live quite happily by denying the ugliness around them. Poets live deeper lives than that. Lampman had to work as a second-class clerk in Ottawa for $6.00 a day. He produced great work while living in very difficult circumstances. In order to be honest to him – to his idealism, really – I can't deny that, nor can I deny the ugliness that is as much a part of the world as the beautiful. They co-exist. But there is something more that needs to be said here about beauty and ugliness, and that is that they are not absolute. Often plainness is beautiful and beauty is quite ugly. The movement of my poetry has been toward this realization. My early work was pastoral in its focus on the Humber Valley and High Park, then I started writing poems about the backyard: discovering a Queen Anne's Lace in the grass and weeds in the far corner of the lot, up against the fence. I didn't realize how beautiful they were, and they'd been there for years, right under my nose. What people say they like about my poetry is that I've revealed to them things that they never really considered to be poetic.

BEAUTY SALON

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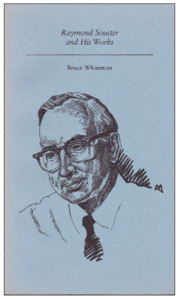
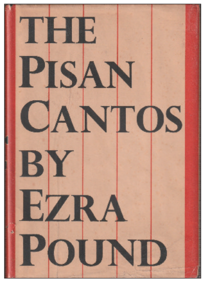
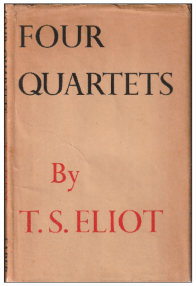
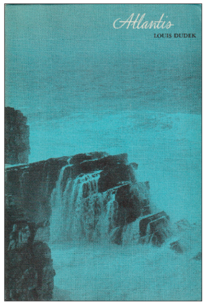



THE PISAN CANTOS BY EZRA POUND


FOUR QUARTETS By T. S. ELIOT



TT *What you said about the movement of your poetry toward the celebration of the unpoetic leads me to ask you about what Bruce Whiteman wrote in the Souster chapbook that he put together in 1984. He said that your poetry, when taken as a whole, has no systematic body of ideas, meaning that there is not a philosophy that emerges from your work. From what you've said, I assume you disagree with that overview?*

RS It's not a matter of agreeing or disagreeing. Put simply, I don't think philosophy has any place in poetry, and that's where I differ from Louis. I agree with the person who said that there was never one good idea expressed in a poem. I would also argue that prose and narrative are the better mediums for ideas. Schopenhauer and Nietzsche wrote in prose not poetry. When a poet tries to philosophize, he's in trouble. Granted, Louis was able to handle ideas in his work and so was T.S. Eliot. Pound clearly was not. His *Pisan Cantos* are so good because they are poetic, not his usual dogma. Eliot's *Four Quartets* and Louis's *Atlantis* work as poems because they incorporate ideas without pushing those ideas down your throat. Lyricism remains central. Robert Lowell was also able to handle ideas in his early work. His poems about Catholicism are both profound and poetic. So, sure, there are ideas in my poetry (how can language ever divorce itself from ideas?), but I never set out to incorporate them in any systematic way. Poetry is in the pith; ideas in the husk. Wilfred Owen believed, as I do, that war is terrible, but he just didn't come out and say that in a poem. Instead, he showed a guy who was blinded or fellows in the trenches. He showed the horrors of war without preaching. Do you know my poem 'Somalia'?: "In the time it takes / to say Mogadishu, / a five-year-old / playing in the mud / has both arms blown away. / The militiamen call him / Little-One-Who-Can't-Fly." Or do you know my lines that Robert Fulford is so fond of quoting?: "The historians say / Mr King saved Canada / As for Steve / he gets a pension / and may learn in time / to walk without a cane." Well, that's what I want people to know about war. Don't ask me to explain it; there it is.

TT *About your poetic process, do you write a poem rapidly?*

RS Yes, usually. Depending on circumstances, I start with an idea or the first half-dozen lines. Often in the middle of the night I'll get an idea for a poem, then work on it the next day. One night about three months ago I got up no less than eight times and wrote a poem. That's eight separate poems in one night. I often find myself with a blank book that needs filling up – the blankness challenges or motivates or maybe scares me. Friends know this and give me little books that cry out to be filled. Over the course of my writing career I must have filled hundreds, maybe thousands, of these. It's my little quirk, you might say. I also revise poems, but not endlessly. When I feel I've got a poem right another poem will come to me, so there is some kind of cycle at work there. Of course, if I'm in the middle of a long docu-poem, which I am more and more these days, the little poems intrude. So the cycle or process is by no means neat and tidy. As far as the collected poems that Michael [Macklem of Oberon Press] has been bringing out since 1980, I only revised the first two volumes. After that I figured I had done all the revising that could be done and left them as they first appeared.

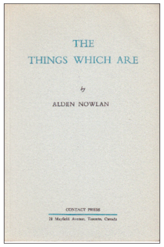
TT *Being a Maritimer, I have to ask you about Alden Nowlan. You published one of his early books,* The Things Which Are, *in 1962, and, more importantly, you had a profound influence on his work, from his subject matter to his formal structures. He even discovered William Carlos Williams through one of your magazines. Can you tell me about publishing and knowing and corresponding with Nowlan?*

RS I was always strong on Alden. Shortly before we published his book with Contact Press, I had been invited by Des Pacey to read at UNB's Convocation, so Lia and I went to Fredericton. (He got me a couple of hundred dollars for that, a lot of money, so we went.) There was a nice reception at Des's house beforehand, and Des's wife made one of her "tremendous trifles." It was well-laced with wine and accompanied by still more home-brew. There was a large audience for the reading, but I was feeling pretty good when I got there. The wine had dissipated my nervousness, and so it went off well. At the end, someone requested that I read my infamous poem 'Fredericton.' It wasn't very complimentary of the place, but I suppose they wanted to show me that they could take it. Some took it better than others. After the reading, a fellow came up to me and said "I'm Alden Nowlan, I've driven all the way from Hartland to meet you. I've never met a poet before." We talked that night and from then on we kept in touch. He felt isolated in Hartland, I guess. Fred Cogswell, his closest friend, was in Fredericton and so he didn't have anyone he could talk to about poetry. When he had enough material for his next book, he sent us the manuscript. We liked the poems – it was unanimous – and began organizing ourselves to publish them. The poems were down to earth, sort of in my vein, so I was put in charge of the editing. We kept in touch off and on after that. The other thing you should know about my relationship with Alden is that, shortly after I gave the Convocation reading, I got another letter from Pacey telling me that they were going to start a poet-in-residence program at UNB, the first in Canada, he claimed. He also told me that the job was mine if I wanted it. By then I had been with the bank for so many years I couldn't just walk away. In those days I would have lost my pension; it just wasn't worth it, so I declined. What I did, though, was recommend Alden – very enthusiastically, I remember – and he got the job. Being from down there, he really deserved it more than me anyway.

TT *Another poet outside the* Cerberus *circle that you had considerable contact with was Cid Corman. You've said elsewhere that Corman opened you up to Charles Olson and Robert Creeley, poets who you later brought to Canadian readers. How did those American poets differ from what the second-generation modernists were doing in Canada, and why did you think they were needed?*

RS There's no easy answer to that question. Louis knew of Cid in New York (from Paul Blackburn, I believe), but Cid's home base was the working-class Dorchester district of Boston. He was hosting a weekly poetry program on radio there and living at his parents' house. He slept all day and worked on Origin at the kitchen table all night, answering mail mostly. My first contact with him was when Louis threw down the copies of Origin in 1951. When I picked up Origin again a few months later I immediately started a correspondence with Cid, one that broadened my horizons like no other. You see, there was nothing in Canada like Olson or Creeley or the other poets Cid was featuring in Origin. They had a fresh idiom, fresher, I have to say, than Cid's. Cid was writing a very formal verse when I first encountered him, obviously influenced by John Crowe Ransom. After his time in Paris and Italy his verse became sparer, and his subject matter more mundane, a change for the better, actually. I started to see this change and asked him about it. We wrote a lot of letters back and forth, and he recommended people I hadn't heard of – the French modern poets, the City Lights group in San Francisco, and dozens of others. As Cid grew, so did I, learning some of what he knew about Chinese and Japanese poetry, and gaining much from his translations of works from the Spanish, Italian and German. He was my contact with the wider world. A kind of whirlwind surrounded him. I brought him up to Toronto twice [*sic*] to give readings in our Contact Reading Series. It was that Series more than the magazines that had, I believe, the greatest impact on Canadian poets of the 1960s.

TT *Why was the Series so important?*



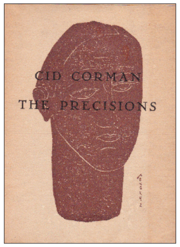
THE THINGS WHICH ARE

by

ALDEN NOWLAN

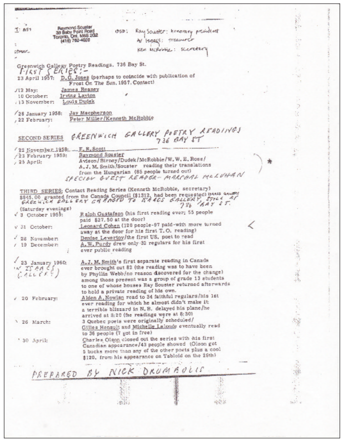
CONTACT PRESS

28 Mayfield Avenue, Toronto, Canada



CID CORMAN

THE PRECISIONS



Raymond Souster
39 Baby Point Road
Toronto, Ont. M6S 2G2
(416) 762-4020

1959: Ray Souster: honorary president
Av Isaacs: treasurer
Ken McRobbie: secretary

Greenwich Gallery Poetry Readings. 736 Bay St.
FIRST SERIES:–
23 April 1957: D. G. Jones (perhaps to coincide with publication of Frost On The Sun, 1957, Contact)
12 May: James Reaney
10 October: Irving Layton
13 November: Louis Dudek

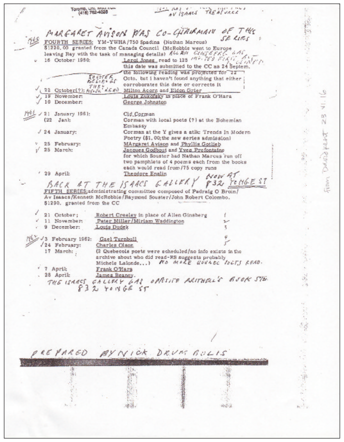
28 January 1958: Jay Macpherson
22 February: Peter Miller/Kenneth McRobbie

SECOND SERIES GREENWICH GALLERY POETRY READINGS 736 BAY ST
22 November 1958: F. R. Scott
23 February 1959: Raymond Souster
25 April: Avison/Birney/Dudek/McRobbie/W. W. E. Ross/A. J. M. Smith/Souster reading their translations from the Hungarian (85 people turned out) *
SPECIAL GUEST READER – MARSHAL McLUHAN

THIRD SERIES; Contact Reading Series (Kenneth McRobbie, secretary)
$845.00 granted from the Canada Council ($1312. had been requested) ISAACS GALLERY
GREENWICH GALLERY CHANGED TO ISAACS GALLERY, STILL AT 736 BAY ST.
(Saturday evenings)
3 October 1959: Ralph Gustafson (his first reading ever; 55 people paid $27.50 at the door)
31 October: Leonard Cohen (120 people–87 paid–with more turned away at the door for his first T.O. reading)
28 November: Denise Levertov/the first US. poet to read
19 December: A. W. Purdy drew only 32 regulars for his first ever public reading

23 January 1960: (IN ISAACS GALLERY) A. J. M. Smith's first separate reading in Canada ever brought out 82 (the reading was to have been by Phyllis Webb/no reason discovered for the change) among those present was a group of grade 13 students to one of whose houses Ray Souster returned afterwards to hold a private reading of his own.
20 February: Alden A. Nowlan read to 34 faithful regulars/his 1st ever reading for which he almost didn't make it: a terrible blizzard in N. B. delayed his plane/he arrived at 8:20 (the readings were at 8:30)
26 March: 3 Quebec poets were originally scheduled/Gilles Henault and Michelle Lalonde eventually read to 36 people (7 got in free)
30 April: Charles Olson closed out the series with his first Canadian appearance/43 people showed (Olson got 5 bucks more than any of the other poets plus a cool $120. from his appearance on Tabloid on the 29th)

PREPARED BY NICK DRUMBOLIS



Toronto, Ont. M6S 2G2
(416) 762-4020
AV ISAACS TREASURER

MARGARET AVISON WAS CO-CHAIRMAN OF THE SERIES
1960 FOURTH SERIES: YM-YWHA/750 Spadina (Nathan Marcus)
$1220.00 granted from the Canada Council (McRobbie went to Europe leaving Ray with the task of managing details) ALLEN GINSBERG WAS INVITED FIRST BUT DECLINED
16 October 1960: LeRoi Jones read to 125
this date was submitted to the CC as 24 Septem.
the following reading was projected for 22 Octo. but I haven't found anything that either corroborates this date or corrects it
SOUSTER BELIEVES THEY NEVER READ
22 October(?): Milton Acorn and Eldon Grier
19 November: Louis Zukofsky in place of Frank O'Hara
10 December: George Johnston

1961 21 January 1961: Cid Corman
(22 Jan): Corman with local poets (?) at the Bohemian Embassy
24 January: Corman at the Y gives a talk: Trends in Modern Poetry ($1.00; the new series admission)
25 February: MArgaret Avison and Phyllis Gotlieb
25 March: Jacques Godbout and Yves Prefontaine for which Souster had Nathan Marcus run off two pamphlets of 4 poems each from the books each would read from/75 copy runs
29 April: Theodore Enslin

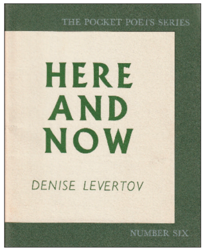
BACK AT THE ISAACS GALLERY NOW AT 832 YONGE ST
FIFTH SERIES; administrating committee composed of Padraig O Broin/Av Isaacs/Kenneth McRobbie/Raymond Souster/John Robert Colombo.
$1290. granted from the CC

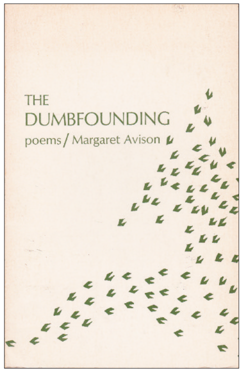
21 October: Robert Creeley in place of Allen Ginsberg 1
11 November: Peter Miller/Miriam Waddington 2
9 December: Louis Dudek 3

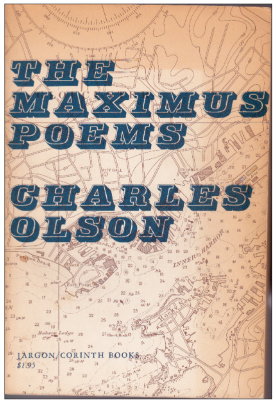
1962 3 February 1962: Gael Turnbull 4
24 February: Charles Olson 5
17 March: (2 Quebecois poets were scheduled/no info exists in the archive about who did read–RS suggests probably Michele Lalonde...) NO MORE QUEBEC POETS READ.
7 April: Frank O'Hara
28 April: James Reaney.
THE ISAACS GALLERY WAS OPPOSITE ARITHELL'S BOOK STR. 832 YONGE ST

from David 23 VI.16

PREPARED BY NICK DRUMBOLIS







RS Because it brought the world to us. When the fledgling Canada Council gave us money for the Series, we were able to bring some of the best poets in the world to Toronto. I really admired Denise Levertov, who had just appeared through City Lights, so we brought her up in 1960 as our first American reader. Margaret Avison happened to be in the crowd that night and was nearly transformed by her. They became quite close after that, to the point that Levertov published her second book of poems. Margaret eventually gave a reading herself in the Series and was featured in a later issue of Origin. Gwendolyn MacEwen and many other well-known Canadian poets were regulars at the readings as well. We could almost see the influence happening. Olson closed the Series that first year with a powerful rendering of the Maximus poems. He had polished off a bottle of scotch beforehand, but it didn't seem to bother him. He was eager to come back when he discovered that Cutty, the whiskey he drank, was a dollar cheaper in Canada. He thought Canada was great. I'd like to relate something about Olson that might explain why contact with these people was so important to us. Olson, you see, was a brilliant scholar at Harvard, so much that he went right from there to work for Roosevelt, who was running for another term. Olson was such a good organizer that Roosevelt put him in charge of getting the foreign vote in the US – this in exchange for the job of Assistant Secretary of State if Roosevelt won. Olson's job was to travel around the country and goose the candidates. He'd wake up in the morning after a night of drinking with these candidates and find hundred dollar bills stuffed into the pockets of his suit. People had asked him for favours, you see, and paid in advance. Roosevelt, of course, ended up betraying Olson, offering his position to some crony. The point of the story is that these Black Mountain and City Lights people were avenues to the wider world of human intrigues. Toronto and Canada felt restrictive and parochial by contrast. When they started to come, our own poets started to change. It was like flowers germinating.

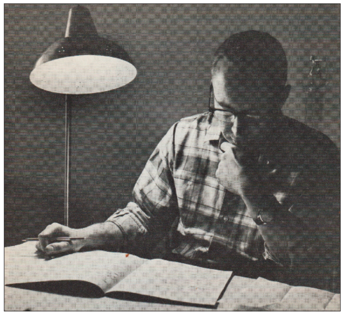
TT *I have two more questions before we conclude. First, you've been writing poetry for almost seventy years. Looking back, would you do anything differently as a poet?*

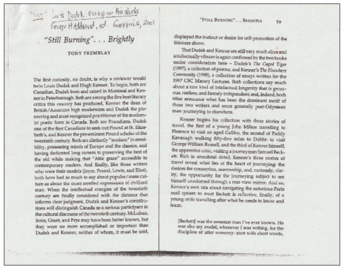
RS No, I don't think so. People have always asked how I was able to balance working in a bank with being a poet. My pat answer is that T.S. Eliot said that the best time of his life was when he worked in the bank. But, in truth, I wouldn't do anything differently, which is not to say it was easy. It wasn't. I think that if I had been a journalist or a teacher, though, I may have become too close to poetry and grown sick of it. As it worked out, poetry was always fresh for me. My days and evenings were always different. Unfortunately today, the only refuge for poets seems to be the university, where they can teach and have time off for their work. But that, too, has its limitations, as I've heard. Personally, I don't think I could have been both an academic and a poet. When young poets ask for advice, I tell them the truth: that you have to be committed or crazy to write poetry. That there are things much more practical and less nervewracking. The emotional investment is especially hard and the work is never-ending. Then I tell them with equal honesty that I wouldn't do anything differently.

TT *How would you like to be remembered and regarded by readers of poetry?*

RS Oh, I don't know. For me, poetry is like a religion I guess. It has been much more than a vocation; it has been part of the life I've lived. Louis said the same thing: so did Irving and John and Cid. Look at Louis, for example: how could he have done what he did, printed all those books, helped all those young poets, made all those sacrifices? I remember hearing from him after his basement had flooded and he'd lost hundreds of Contact books. It was for poetry that he went through that kind of nonsense, for nothing else but poetry. What he did was very selfless. We were the same in our own ways, giving our free time, our money, the best years of our life to publish and promote others. We did it because we believed in poetry. Yes, we published the odd book of our own when getting started, but we weren't ashamed to do that. Most of our books were published by other presses, and our own presses published mostly other poets. So I guess I'd like to be remembered as someone who gave his life to poetry, but in no greater a way than some of my friends. What do our accomplishments mean in the greater scheme of things? That's for others to decide. In my case, as in Louis's and Irving's, there are lots of poems to pick from. I still have a whole drawer full that will take a while to get published, if they ever do. What I hope is that people will continue to read our work and continue to fight for poetry. For me, it has been a good life and a good fight.

Raymond Souster interviewed by Anthony Tremblay, 'The Heart Still Singing: Raymond Souster at 82' in Studies in Canadian Literature / Études en littérature canadienne VOL 27 NO 2 (2002) edited by John C. Ball, University of New Brunswick, Fredericton, pp183–201 (reprinted with permission).





Louis Dudek: Essays on His Works
George Hildebrand, ed. Guernica, 2001

"Still Burning" . . . Brightly

TONY TREMBLAY

The first curiosity, no doubt, is why a reviewer would twin Louis Dudek and Hugh Kenner. To begin, both are Canadian, Dudek born and raised in Montreal and Kenner in Peterborough. Both are among the five best literary critics this country has produced, Kenner the dean of British/American high modernism and Dudek the pioneering and most recognized practitioner of the modernist poetic form in Canada. Both are Poundians, Dudek one of the first Canadians to seek out Pound at St. Elizabeth's, and Kenner the pre-eminent Pound scholar of the twentieth century. Both are distinctly "modern" in sensibility, possessing minds of Europe and the classics, and having dedicated long careers to preserving the best of the old while making that "Attic grace" accessible to contemporary readers. And finally, like those writers who were their models (Joyce, Pound, Lewis, and Eliot), both have had as much to say about popular/mass culture as about the more rarefied expressions of civilized man. When the intellectual energies of the twentieth century are finally considered with the distance that informs clear judgment, Dudek and Kenner's contributions will distinguish Canada as a serious participant in the cultural discourse of the twentieth century. McLuhan, Innis, Grant, and Frye may have been better known, but they were no more accomplished or important than Dudek and Kenner, neither of whom, it must be said,

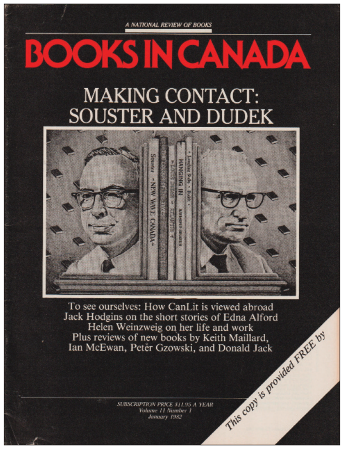
"STILL BURNING" . . . BRIGHTLY 59

displayed the instinct or desire for self-promotion of the thinkers above.

That Dudek and Kenner are still very much alive and intellectually vibrant is again confirmed by the two books under consideration here – Dudek's *The Caged Tiger* (1997), a collection of poems; and Kenner's *The Elsewhere Community* (1998), a collection of essays written for the 1997 CBC Massey Lectures. Both collections say much about a rare kind of intellectual longevity that is generous, restless, and fiercely independent; and, indeed, both titles announce what has been the dominant motif of these two writers and more generally post-Odyssean man: journeying to elsewhere.

Kenner begins his collection with three stories of travel, the first of a young John Milton travelling to Florence to visit an aged Galileo, the second of Paddy Kavanagh walking fifty-five miles to Dublin to visit George William Russell, and the third of Kenner himself, the apprentice critic, visiting a journeyman Samuel Beckett. Rich in anecdotal detail, Kenner's three stories of travel reveal what lies at the heart of journeying: the desires for connection, mentorship, and, curiously, clarity, the opportunity for the journeying subject to see himself unadorned through a rear-view mirror. And so, Kenner's own tale about navigating the notorious Paris mail system to meet Beckett is reflective, finally, of a young critic travelling after what he needs to know and learn:

> [Beckett] was the sweetest man I've ever known. He was also my model, whenever I was writing, for the discipline of utter economy: start with short words,



A NATIONAL REVIEW OF BOOKS

BOOKS IN CANADA

MAKING CONTACT:
SOUSTER AND DUDEK

To see ourselves: How CanLit is viewed abroad
Jack Hodgins on the short stories of Edna Alford
Helen Weinzweig on her life and work
Plus reviews of new books by Keith Maillard,
Ian McEwan, Peter Gzowski, and Donald Jack

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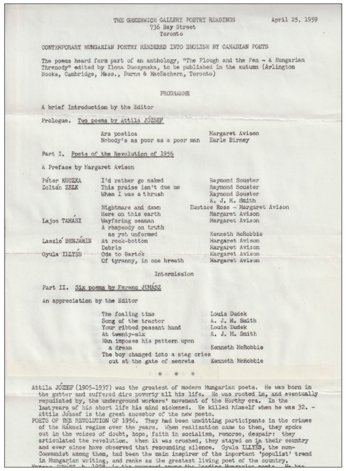

THE GREENWICH GALLERY POETRY READINGS April 25, 1959
736 Bay Street
Toronto

CONTEMPORARY HUNGARIAN POETRY RENDERED INTO ENGLISH BY CANADIAN POETS

The poems heard form part of an anthology, "The Plough and the Pen – A Hungarian Threnody" edited by Ilona Duczynska, to be published in the autumn (Arlington Books, Cambridge, Mass., Burns & MacEachern, Toronto)

PROGRAMME

A brief Introduction by the Editor

Prologue. Two poems by Attila JÓZSEF

	Ars poetica	Margaret Avison
	Nobody's as poor as a poor man	Earle Birney

Part I. Poets of the Revolution of 1956

A Preface by Margaret Avison

Péter KUCZKA	I'd rather go naked	Raymond Souster
Zoltán ZELK	This praise isn't due me	Raymond Souster
	When I was a thrush	Raymond Souster A. J. M. Smith
	Nightmare and dawn	Eustace Ross – Margaret Avison
	Here on this earth	Margaret Avison
Lajos TAMÁSI	Wayfaring seaman	Margaret Avison
	A rhapsody on truth as yet unformed	Kenneth McRobbie
Laszló BENJÁMIN	At rock-bottom	Margaret Avison
	Debris	Margaret Avison
Gyula ILLYÉS	Ode to Bartók	Margaret Avison
	Of tyranny, in one breath	Margaret Avison

Intermission

Part II. Six poems by Ferenc JUHÁSZ

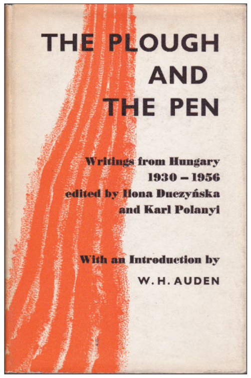
An appreciation by the Editor

	The foaling time	Louis Dudek
	Song of the tractor	A. J. M. Smith
	Your ribbed peasant hand	Louis Dudek
	At twenty-six	A. J. M. Smith
	Man imposes his pattern upon a dream	Kenneth McRobbie
	The boy changed into a stag cries out at the gate of secrets	Kenneth McRobbie

* * *

Attila JÓZSEF (1905–1937) was the greatest of modern Hungarian poets. He was born in the gutter and suffered dire poverty all his life. He was rooted in, and eventually repudiated by, the underground workers' movement of the Horthy era. In the last years of his short life his mind sickened. He killed himself when he was 32. – Attila József is the great ancestor of the new poets.

POETS OF THE REVOLUTION OF 1956. They had been unwitting participants in the crimes of the Rákosi regime over the years. When realization came to them, they spoke out in the voices of doubt, hope, faith in socialism, remorse, despair: they articulated the revolution. When it was crushed, they stayed on in their country and ever since have observed that resounding silence. Gyula ILLYÉS, the non-Communist among them, had been the main inspirer of the important 'populist' trend in Hungarian writing, and ranks as the greatest living poet of the country.



The Disappearance of Marshall McLuhan by John Robert Colombo

THERE ARE innumerable profiles in print of the late Marshall McLuhan and most of these recall the memorable observations that he made about the differences among the many modes of communication. Some of these include accounts of his bizarre ideas and antics. I am familiar with most of these literary profiles, but I have yet to read an article about him or hear about his participation in the event that I am about to describe. The reason why I am so sure of this is because the occasion was an event held in an out-of-the-way place and I was one of the observers and presumably the only one who has now described it in print. It demonstrates, if any demonstration is required, that he was a superb communicator.

The setting was the old Greenwich Gallery located on the west side of Bay Street north of Gerrard Street in Toronto. The gallery, owned and operated by Av Isaacs, was the venue for the monthly literary evenings in the series of Contact Poetry Readings organized by the poet Raymond Souster. The readings were held from 1957 to 1962. There was a session that marked the forthcoming publication of an anthology of English translations of Hungarian poems of protest which was to be published in England in 1963 but was widely available before that year. The anthology was titled *The Plough and the Pen* and it was painstakingly edited by Ilona Duczyńska, the Polish-Hungarian wife of the influential economist, Karl Polanyi. At the time the couple lived in genteel poverty in Pickering, Ontario, and Polanyi was commuting to and from Columbia University in New York City where he had a sessional appointment. That Saturday evening Mrs Duczyńska and some of the other contributors to the anthology were seated on folding chairs in the gallery, as they were there to read their translations to members of the audience, forty or fifty Torontonians: poets, students, academics, writers, bohemians, and Hungarian emigrées. As I recall the occasion, it was a dark and stormy night and audience members were grateful to sit in the brightly lit gallery for an hour and a half of readings about dire conditions in distant Hungary. Many members of the audience had to strain to understand the English of the translations, as they themselves had escaped from Hungary following the abortive uprising which marked one of the moral turning-points of the Cold War.

The proceedings were underway when, unobserved by most of the audience, Marshall McLuhan arrived. He slipped in and sat down close to the exit facing the rostrum. He was conservatively dressed in his trade-marked grey business suit, white shirt, & bland tie, his usual garb, so different from the corduroy or tweed of the professorial class. I recognized him immediately but had no idea why he was there or what was going through his mind as he listened to a series of readers, many of them had little or no experience with public speaking. He attracted no attention although by now he was recognizable among writers, designers, and printers in Toronto as "the professor of communications who couldn't communicate."

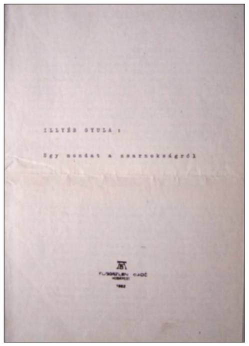
The organizer announced that the last reading would be Gyula Illyés's long poem 'One Sentence on Tyranny.' The translation was that of Kenneth McRobbie, one of the organizers of the series, and that the reader would be Professor McLuhan. The text was indeed a long one, a rhetorical poem of forty-seven stanzas, each stanza four lines in length, a total of 188 lines. The protest poem was famous in Eastern Europe but barely known in North America. The rhetoric was uncompromising and the work concluded with a description of the dead in their graves contributing their ashes to the service of tyranny. Grim. Deadly.

On cue, McLuhan rose from his seat in the audience and advanced toward the front of the room. But he stopped before reaching it. He stood there, amid the audience, & turning to face the listeners, he displayed no emotion whatsoever, as he began to read the text of the poem from the typescript in his hand. He did so very slowly in the clipped, incisive voice of the accomplished lecturer that he was. He began in a quite loud voice, but with each stanza, he lowered the volume as he slowly picked his way through the audience, towards the back of the gallery. He continued to speak, now like an automaton, then with a worrisome whisper, so the listeners had to strain to hear the words. His last words were "because from the first, tyranny stands there at your grave, it decides who you were and even your ashes serve it."

Then, marvellous to behold, though it is doubtful that anyone was aware of exactly what was happening, he slowly opened the door to the street. With that he passed through the doorway of the gallery onto Bay Street, and the darkness and the rain swallowed him up. He was gone. The audience was mute. There was a guilty scattering of applause. McLuhan had simply disappeared into the dark and rainy night.

It was an outstanding public presentation, a grave performance. It went unnoticed by the organizers of the event, even by the members of the audience. Indeed, there were members who hardly noticed that the noted reader had left the gallery not to return. It simply happened. Since that evening I have attended hundreds of poetry readings and recitals, some dramatic, some undramatic, but never one as effective and affective as the one that I have just now described, which occurred at the Greenwich Gallery on Bay Street during the course of a dark and rainy evening [Saturday 25 April 1959]—18 March 2017, *The Notebooks,* pp2268/9.

The poem by Illyés was not in fact included in the anthology when it finally appeared in 1963. As the editor noted in her Preface, "The final selection of poems as they appear in this volume was influenced by circumstances beyond our control [*The Plough & the Pen,* p15]." In an earlier entry in *The Notebooks,* Colombo attributes the translation to Margaret Avison (p1780), in whose Collected Poems it appears as 'Of Tyranny in One Breath' (*Always Now,* 2003, pp236–42). While Kenneth McRobbie worked with her on several of the Hungarian translations, the programme for the reading credits the translation solely to Avison. In her book, Avison appended a note to the poem: "Illyés came out with 'Of Tyranny in One Breath' inconspicuously on the back of a government flyer listing the week's parades, meetings, entertainments. The impact was tremendous and sparked the 1956 Revolution before the police discovered and destroyed any remaining copies of the flyer."



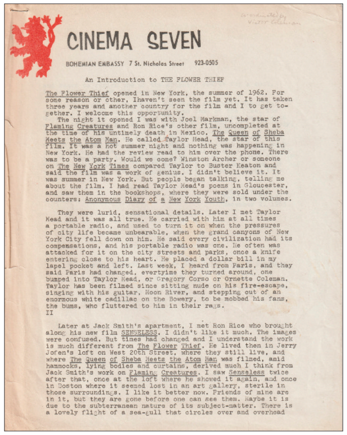
ILLYÉS GYULA :

Egy mondat a zsarnokságról

INSET [1] Gyula Illyés (1902–83); [2] the poem in Hungarian (1963); [3] Marshall McLuhan (1911–80).

INSET [previous page top] opening of the Greenwich Gallery, 736 Bay Street (1 February 1956) courtesy of Av Isaac from p37 of his memoir, *Isaacs Seen* compiled with Donnalu Wigmore (2005: Hart House, the University of Toronto Art Centre, the Textile Museum of Canada & the Art Gallery of Ontario). Coincidentally the Hungarian Uprising which led to the mass exodus of poets, artists, intellectuals & others from Hungary to Canada, would follow the opening of the gallery nine months later (23 October 1956).

'from *Cold War City or Art Is My Middle Name:* An Emotional Memoir' by Victor Coleman



Co-ordinated by Victor Coleman

CINEMA SEVEN

BOHEMIAN EMBASSY 7 St. Nicholas Street 923-0505

An Introduction to THE FLOWER THIEF

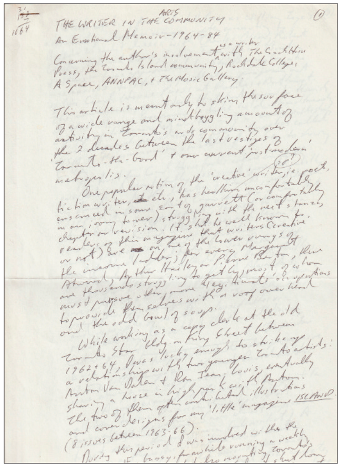
The Flower Thief opened in New York, the summer of 1962. For some reason or other, Ihaven't seen the film yet. It has taken three years and another country for the film and I to get together. I welcome this opportunity.

The night it opened I was with Joel Markman, the star of Flaming Creatures and Ron Rice's other film, uncompleted at the time of his untimely death in Mexico, The Queen of Sheba Meets the Atom Man. He called Taylor Mead, the star of this film. It was a hot summer night and nothing was happening in New York. He had the review read to him over the phone. There was to be a party. Would we come? Winston Archer or someone on The New York Times compared Taylor to Buster Keaton and said the film was a work of genius. I didn't believe it. It was summer in New York. But people began talking, telling me about the film. I had read Taylor Mead's poems in Gloucester, and saw them in the bookshops, where they were sold under the counters: Anonymous Diary of a New York Youth, in two volumes.

They were lurid, sensational details. Later I met Taylor Mead and it was all true. He carried with him at all times a portable radio, and used to turn it on when the pressures of city life became unbearable, when the grand canyons of New York City fell down on him. He said every civilization had its compemsations, and his portable radio was one. He often was attacked for it on the city streets and parks, once a knife entering close to his heart. He placed a dollar bill in my lapel pocket and left. Last week, I heard from Paris, and they said Paris had changed, evertyime they turned around, one bumped into Taylor Mead, or Gregory Corso or Ornette Coleman. Taylor has been filmed since sitting nude on his fire-escape, singing with his guitar, Moon River, and stepping out of an enormous white cadillac on the Bowery, to be mobbed his fans, the bums, who fluttered to him in their rags.

II

Later at Jack Smith's apartment, I met Ron Rice who brought along his new film SENSELESS. I didn't like it much. The images were confused. But times had changed and I understand the work is much different from The Flower Thief. He lived then in Jerry Jofen's loft on West 20th Street, where they still live, and where The Queen of Sheba Meets the Atom Man was filmed, amid hammocks, lying bodies and curtains, derived much I think from Jack Smith's work on Flaming Creatures. I saw Senseless twice after that, once at the loft where he showed it again, and once in Boston where it seemed lost in an art gallery, sterile in those surroundings. I like it better now. Friends of mine are in it, but they are gone before one can see them. Maybe it is due to the subterranean nature of its subject-matter. There is a lovely flight of a sea-gull that circles over and overhead



ARTS
THE WRITER IN THE COMMUNITY
An Emotional Memoir–1964–84

Concerning the author's involvement as a writer with The Coach House Press, the Toronto Island community, Rochdale College, A Space, ANNPAC, & The Music Gallery

This article is meant only to skim the surface of a wide range and mindboggling amount of activity in Toronto's arts community over the 2 decades between the last vestiges of 'Toronto-the-Good' & our current post-modern metropolis.

THE BOHEMIAN EMBASSY was founded in 1961 [June 1960] by comedian / actor Don Cullen and a few of his show-biz friends, and was purportedly Toronto's first "coffee house." It was located at 7 St Nicholas Street, just south of where A Space settled in 1973 after the fire that gutted its original spot, the Nightingale Gallery on St Joseph. That stretch of St Nicholas Street was really just a glorified laneway running a few blocks north of Wellesley in what was then the burgeoning hip section of Toronto. The Embassy's most noteworthy claim to fame at that point was having been listed successfully under "consulates and embassies" in the Toronto phone directory.

The physical Embassy was an elongated wooden box with a stage off to the side in the middle. The bulk of its programming featured mostly folk music, a little chamber music, poetry readings by Milton Acorn, Gwendolyn MacEwen, Margarets Atwood and Avison, Raymond Souster (rare appearances), Joe Rosenblatt, and other denizens of the fledgling demi-monde of the Toronto literary scene, many of whom were published by Contact Press, and the ubiquitous chess matches over hot java served by happy beatniks eager to denounce the authoritarian, provincial status quo.

I became an infrequent regular, although my own responsibilities as a new father somewhat cramped my erstwhile night owl style. Nonetheless I eventually got heavily involved in programming. Chief amongst my achievements in that regard were appearances by poets Robert Kelly, Ron Lœwinsohn, John Sinclair and his cohort from Detroit's Artist Workshop, and a shit-load of the Buffalo contingent: Fred Wah, Robert Hogg, Stephen Rodefer, and Andrew Crozier (a Brit); and bpNichol, who assisted me in mounting the first exhibition in Toronto of International Concrete Poetry. I also produced, with New Jersey (via L.A. & S.F.) beat poet Tom Jackrell, one of Toronto's first happenings: *The 24th of May Campbell Soup Celebration.*

Tom, his wife Lucille and their new baby had landed on the doorstep of my two-storey flat in the High Park neighbourhood one day through his and my early connection with Allen Ginsberg. The "happening" involved a lot of Embassy regulars and took a gargantuan effort to coordinate. It featured Don Cullen adapting a *Beyond the Fringe* routine about religion to include the label on a can of Campbell's Tomato Soup – instructions on which conclude with the entreaty "And serve!"; Barry Baldaro doing his routine from the same touring show (this was not recorded); Mitch Podolack (who later managed the Winnipeg Folk Festival) & a few of his overweight friends performing an hilarious cheerleader parody; a Eucharist which involved audience members (the place was packed) coming up to the stage to receive some tomato soup from a toilet bowl and a Ritz cracker (Jackrell was heavily into conspiracy theory, so the anti-Semitic meat / dairy, red / white iconography of Campbell's was fair game); and a spectacular finale which featured an elaborate tape I had engineered starting with the unmistakable long low crescendoing whistle of a bomb dropping and finishing with Podolack crashing through the window at the end of the room in full Greek Orthodox drag as the soundtrack rumbled Orson Welles intoning "ROSEBUD!"

Proceeds from the event were duly noted in the following day's Toronto Star as being donated to the Campbell's Soup Widows and Orphans Fund. Tom and Lucille eventually carried on eastward, for a while staying with Al and Eurithe Purdy in Ameliasburg.

Late in 1964, having just been let go by The Star, I was approached (along with nine others) to put up 1⁄10 th of the cash needed to keep the Embassy afloat for another year. Under constant threat of closure because of cash flow problems and the inexperience of management, the Embassy, along with the House of Hambourg (an after-hours jazz club) and Avrom Isaacs's Gallery, maintained the illusion that Toronto was in the cultural Vanguard, hoping against hope that it might eventually be perceived as Toronto the Bad.

The Embassy was notable mostly for its focus on local talent (what else could they do on that budget?), often featuring off-the-wall theatre and the sort of improvisatory shenanigans that would later be dubbed performance art, and there was always plenty of social interaction. Young men with beards drank coffee and played chess with young women in ankle-length dresses with long wispy tresses; they spoke eagerly of Camus, Bertrand Russell, Ferlinghetti, Ginsberg, Acorn, and the trees. The Embassy couldn't serve booze, and there were few drugs in evidence.

So, for a hundred bucks, which I had borrowed from my friend Don Black (who had a perfectly noble ulterior motive), I was able to take over the Tuesday night programming slot. Suddenly, I was a poetry impresario; a series I salted with a little early performance (or Spoken Word as they call it today in amnesiac ignorance). Don Black took over "First Tuesday" to present social and political forums, including a number of muckraking discussions of the state of policing in the Big Smoke.

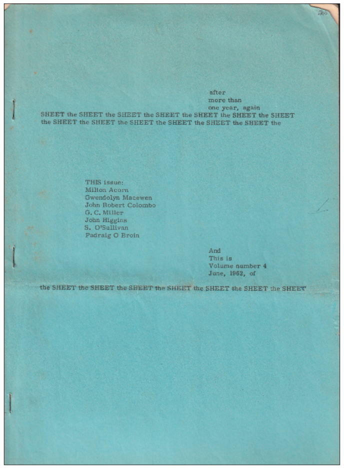
Inspired by my contact with Ray Souster, and his series of readings at The Isaacs Gallery, I invited a number of poets from the US to participate in the series. Chief among these was Robert Kelly, a prolific poet and sometime fiction writer who eventually headed up the Writing program at Bard College. Kelly, earlier in correspondence, had introduced me to the work of Stan Brakhage, largely through his publication, in mimeograph, of Brakhage's *A Moving Picture Giving and Taking Book,* still one of the simplest, most accessible, and (sorry!) most moving documents on "doing it yourself" I've ever encountered.

Thanks to the resources of Bruce Surtees, whose Book Cellar, then on Bay Street below Bloor, was the only store in town that carried Film Culture, the New York periodical devoted to independent / experimental filmmaking, I was able to split the infinite, reading about the films without actually seeing them. With this knowledge at hand – the prose in Film Culture, although often impenetrable, was always engaging – I proposed a series of experimental and independent film screenings to my fellow "owners." They were initially quite enthusiastic.

My wife Elizabeth then became the nominal organizer of Toronto's first comprehensive experimental film series, which was concocted without benefit of pre-screenings or funding; somehow I had convinced my nine fellow owners that the series would pay for itself. Contact was quickly made with film distributors in New York City (Jonas Mekas) and California (Canyon Cinema).

The series was proposed for the Fall of 1965. I was in my twenty-first year. That summer I had driven across the States with my Buffalo friend, poet Stephen Rodefer, to attend the Berkeley Poetry Conference, where I studied, and partied, with Charles Olson, Roberts Creeley and Duncan, Ed Dorn, Jack Spicer, Ginsberg, Lœwinsohn, Joanne Kyger, Clark Coolidge, Hannah Wiener, John Wieners, Warren and Ellen Tallman, *et al* – more about this later.

Cinema 7 was an ambitious undertaking – we really had no idea. It was to include screenings of Maya Deren's *Meshes in the Afternoon,* Bruce Conner's *A Movie,* our own Norman McLaren's *Neighbours,* Andy Warhol's *Kiss* and *Empire,* Brakhage's *Window Water Baby Moving, Blue Moses,* and *Dog Star Man,* and films by Ed Emshwiller, Willard Maas, Mekas, Marie Menken, Stan Vanderbeek, an early Don Shebib documentary on street music, Joyce Wieland and Michael Snow.



after
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one year, again
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THIS issue:
Milton Acorn
Gwendolyn Macewen
John Robert Colombo
G. C. Miller
John Higgins
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And
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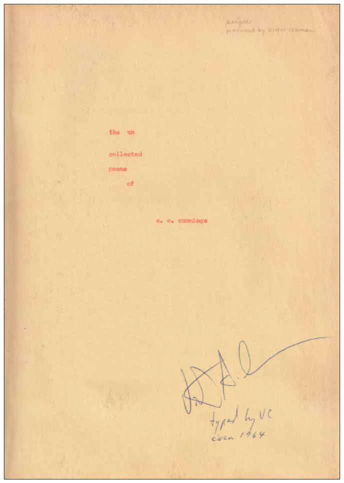

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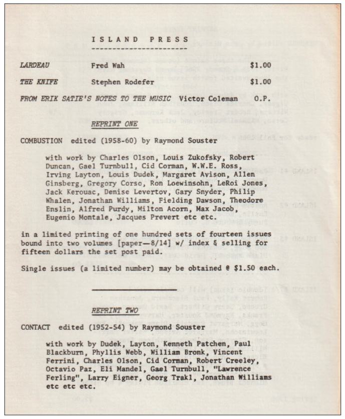

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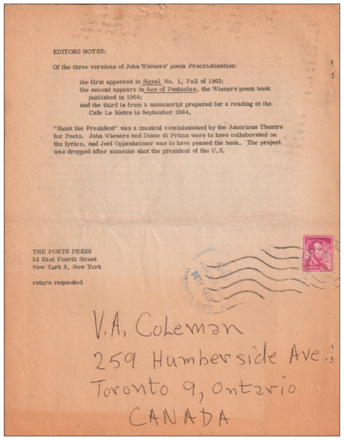

EDITORS NOTES:

Of the three versions of John Wieners' poem Procrastination:

the first appeared in Signal No. 1, Fall of 1963;
the second appears in Ace of Pentacles, the Wieners poem book published in 1964;
and the third is from a manuscript prepared for a reading at the Cafe Le Metro in September 1964.

"Shoot the President" was a musical commissioned by the American Theatre for Poets. John Wieners and Diane di Prima were to have collaborated on the lyrics, and Joel Oppenheimer was to have penned the book. The project was dropped after someone shot the president of the U.S.

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CANADA

The first films we wanted to import and screen were Jack Smith's notorious *Flaming Creatures* and Jean Genet's *Un Chant d'Amour.* Smith's film had already been banned in numerous places considerably more liberal than Toronto the Good, because of its flagrant homosexual themes and penis-waving nudity. The Star's Syd Adilman, better informed than most on what was happening in the New York avant garde, immediately "noticed" our series in separate articles in Variety and The Toronto Telegram: ("Underground Sex Film Set for Showing Here – *Flaming Creatures* Sear Censor's Wings" read the headline). Ontario's head censor, O.J. Silverthorne, stated that university and private club screenings of 16-mm non-theatrical releases did not fall under his jurisdiction.

"The only threat facing the Embassy is the police," he was quoted as saying, and sure enough we were contacted by Toronto's Morality Squad about a pre-show screening, something we were not obliged to do. Our ten-member Board of Directors got a tad panicky.

The day of the screening was fraught with anxiety. *Creatures,* which was to have arrived the previous day, didn't show until two days later, having been held up at the border on some sort of technical glitch (absolutely no hint of censorship there, just incompetence) by Canada Customs. I had scrambled over to the Isaacs Gallery up the street to see if my new friend Av, its proprietor, always a stalwart supporter of the vanguard, might just have a print of Michael Snow's first film, *New York Eye and Ear Control,* available for immediate screening. It was a brilliant film, with a soundtrack by Albert Ayler, a New York saxophonist who, two years later, was found floating in the Hudson River with bullet holes in all the wrong places.

The line-up to buy series tickets that first night stretched down the Embassy stairs and up St Nicholas Street. Prominent amongst the eager patrons was Toronto's chief Coroner, the always controversial Morton Shulman. We had surpassed my wildest dreams by selling out the series; we actually had to turn people away.

Representatives of the media were out in force, including a crew from CBC-TV news. The sense of claustrophobia was palpable because of the overcrowding. Two officers from the Morality Squad were also in attendance, and they quickly threatened to shut us down if we exhibited anything that they deemed obscene. I adjourned to the back room /kitchen area with the two constables and challenged their expertise in judging just exactly what was obscene. Our curious negotiations included offering the officers the opportunity to sit in the projection booth and hold their hands over the light beam to shield the rabble from what they perceived to be objectionable. These cops, clearly out of their element æsthetically, were just doing their jobs; as was I. All of this was much more than the Embassy partnership had bargained for.

A meeting was hastily called to allow for a pre-screening, for the ten-person board, of the contentious movie. Film in hand, Elizabeth and I boarded the Annette Street bus (an electrically-powered trolley bus) and apprehensively headed from our High Park home to the downtown location of the manager, Peter Churchill's, apartment around the corner from the Embassy above a store on Yonge Street. What a curious time for the entire Eastern seaboard to be hit with a massive blackout; somebody was obviously trying to tell us something (this too, I'm fairly positive, had nothing to do with censorship).

After 45 minutes of waiting for "them" to fix the problem we decided to hoof it downtown and showed up at Peter's now candle-lit apartment. Everyone on the Board looked at Elizabeth and me as if we were responsible for the blackout. We weren't, needless to say, and the next night we were able to screen *Flaming Creatures,* which resulted in a negative vote by the Embassy board that was a huge disappointment to me, both in terms of the board's relative lack of guts in confronting the knee jerk reaction of the "authorities" and the unstated homophobia that proved a glaring contradiction in terms to the Embassy's gay clientele. They also decided to cancel the screening of Genet's *Un chant d'amour.* I had thought that this group of individuals was fairly sophisticated; but their knowledge of cinema was limited strictly to the Hollywood and European product. Although I still think *Flaming Creatures* is an extraordinary piece of work, in light of what you can get at your local video outlet it's pretty innocuous, and it was unlike anything any of us had ever encountered in the cinema.

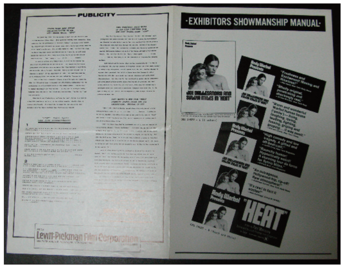
Amos Vogel's take on the film, in his book *Film as a Subversive Art,* described it as "a curiously joyless compendium of uncertain, polymorphously perverse sex episodes – a succession of penises, rapes, orgies, masturbation, and oral sex. The style quite intentionally hovers between 'camp' satire and genuine pain, as a cast of flaming transvestites and voluptuous women cavort in exaggerated costumes (or none) amidst luxuriant, overexposed sets, fondling each other's large breasts and limp penises to the doleful accompaniment of scratchy bull-fight or Chinese music, 'Siboney,' & assorted sentimental hits. Perhaps a nostalgic, subjective dream evocation of mythological Hollywood, it succeeds in being both intentionally amateurish and shocking."

Still, the most embarrassing moment for me in the series was when we ran the entire first reel of Brakhage's epic *Dog Star Man* at 18 frames-per-second instead of the standard 24.

This, in retrospect somewhat bogus way to sell out a series of anything, turns out to have been my first real marketing experience. Give 'em what they want (in this case some form of misconceived depravity) and you can sell anything. Subsequent screenings were less well attended. But there was a small audience for this kind of film in Toronto, and it probably inspired somebody to follow suit.

Reprinted from *Dispatches from the Poetry Wars* curated by Michael Boughn & Kent Johnsom (15 June 2018).

NOTE that most of the images in this memoir section are also cover scans of books or items in stock at Letters, though aren't included in the collection embracing sections A through K which is being offered intact. The following five parts of *Contact in Context* offer items individually; in all, a small selection of the extensive poetry holdings here.



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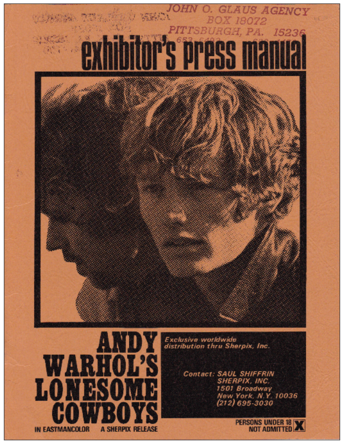

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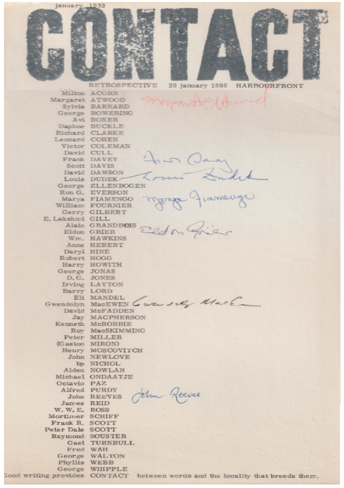

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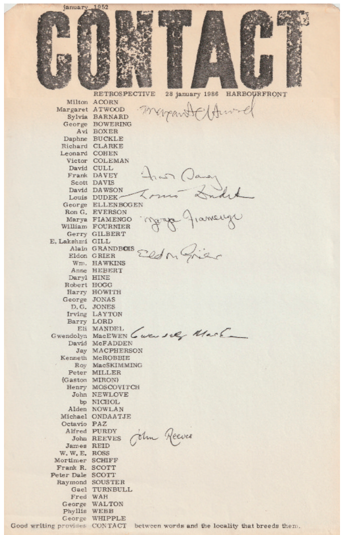

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NOTE *coordinated by Greg Gatenby with my help. Notably absent (all at the time, in town): Milton Acorn, Victor Coleman, Peter Miller, Jamie Reid & Ray Souster, who declined the invitation to attend.*

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Cited throughout this portion of list 166, Bruce Whiteman's bibliography of Raymond Souster appeared in 1984 from Oberon Press. Other cited reference works are listed in the final section of part five.

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